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AND SINGING-CLASS CIRCULAR

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Prospectus and all particulars may be obtained on application to the Registrar at the College.

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WRITTEN and PRACTICAL EXAMINATIONS in MUSIC and in SPEECH and DRAMA are conducted in Local Centres and at Schools throughout Britain and Ireland three times a year, in March-April, June-July and November-December.

SYLLABUSES for 1953 will be available, post free on application, in September. The requirements for AURAL TESTS for all Grades have been changed. The CLASS SINGING syllabus has been completely revised. There are NEW PIANOFORTE and STRINGS lists; those for Organ have been revised; those for Singing are unchanged from 1952.

THE SECRETARY.

14 Bedford Square, London, W.C.1.

Telephone: Museum 4478. Telegrams: Musexam, Westcent, London.

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Liturgiology and History of Church Music, September 8th-15th.

Ordinands: September 15th-22nd.

Clergy and Lay-Readers: October 6th-11th.

Ordinands: December 15th-22nd.

Full list from

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DIPLOMA EXAMINATIONS (ASSOCIATESHIP AND FELLOWSHIP), LONDON AND GLASGOW, JANUARY 1953. The Syllabus (which is the same as that for July 1952) may be obtained on application to the College.

CHOIR TRAINING EXAMINATIONS, MAY 1953. The Syllabus may be obtained on application to the College in October.

SUMMER VACATION. The College will reopen on Monday, September 1st, at 10 a.m.

ORGAN PRACTICE. The charge for organ practice (members only) during September is 2s. per hour.

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The Secretary.

THE AUTUMN TERM BEGINS ON SEPTEMBER 15th

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SCHOLARSHIPS (held at the College) are awarded annually.

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CREATION (Haydn)
Saturday, December 6th at 2.30
STABAT MATER (Stanford)
 and **KING DAVID** (Honegger)

Friday, December 19th at 7.30
Saturday, December 20th at 2.30
 and again at 7.30

CAROLS (Three Concerts)

Thursday, January 8th at 7.15
MESSIAH (Handel)

Saturday, January 10th at 2.30
MESSIAH (Handel)
Saturday, February 7th at 2.30
TE DEUM (Berlioz)
MUSIC MAKERS (Elgar)
Ash Wednesday, February 18th at 7.15
THE DREAM OF GERONTIUS (Elgar)
Saturday, March 21st at 2.30
MASS IN D (Beethoven)
Good Friday, April 3rd at 2.30
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THE MUSICAL TIMES

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AUGUST 1952

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MUSIC

'Grant them rest.' By A. J. B. Hutchings.

'What Shall He Have That Killed the Deer?'

A Note on Shakespeare's Lyric and Its Music

By ERNEST BRENNECKE

A SCENE over which there has been much dispute for two centuries is the second in act 4 of 'As you like it'. The tone-deaf Dr. Johnson (taking his hint from the equally unmusical Jacques) called it 'noisy' and complained about its ineffectiveness in indicating the passage of dramatic time. Most of us now appreciate it as a delightful atmospheric interlude. Nevertheless it contains some knotty spots which still vex our commentators.

The earliest text is that of the First Folio, of which the following is a faithful transcript:

Enter Iaq and Lords, Forresters.

Iaq. Which is he that killed the Deare?

Lord. Sir, it was I.

Iaq. Let's present him to the Duke like a Romane Conquerour, and it would doe well to set the Deares horns vpon his head, for a branch of victory; haue you no song Forrester for this purpose?

Lord. Yes, Sir.

Iaq. Sing it: 'tis no matter how it bee in tune, so it make noyse enough.

Musicke, Song.

What shall he haue that kild the Deare ?

His Leather skin, and hornes to weare :

Then sing him home, the rest shall beare this burthen ;

Take thou no scorne to weare the horne,

It was a crest ere thou wast borne,

Thy fathers father wore it,

And thy father bore it,

The horne, the horne, the lusty horne,

Is not a thing to laugh to scorne.

Exeunt.

The word 'Musicke' is simply a prompter's signal to a lutenist, on or off stage, to sound a chord in order to give the proper pitch for the 'Song' that follows. 'The rest shall bear this burthen' is obviously not a part of the lyric to be sung. Ingenious attempts to incorporate it into

the body of the song have met with little success. More persuasive have been the attempts to establish it as a stage direction. If it is, does it point to the following six lines as the 'burthen' or refrain? This would certainly make the tail wag the dog, since the song itself would then consist of two, or no more than three, lines, with a refrain of six lines. Is it, then, printed out of place? Should it have been inserted before the two concluding lines of the lyric? Or should it mean that the first half of the line, 'Then sing him home', is the 'burthen'?

As to 'Then sing him home'—are these words really a part of the song? If they are, they ruin both the rhythmic flow of the whole lyric and its delicately adjusted rhyme-pattern. Could not they also be a stage-direction, meaning 'Go ahead with your song'? This would be completely absurd. No director or prompter could possibly have made practical use of such a directive.

These perplexities have not failed to inspire effort on the part of critics and editors, effort which has produced a bewildering mass of conjectural rearrangements and emendations (generally accompanied by acrimonious disputes) by Theobald, Hanmer, Johnson, Capell, Malone, Steevens, Knight, Collier, Dyce, White, Grant White, Staunton, Halliwell, and Field—not one of them agreeing completely with any one of his colleagues, and each one of them wrangling with the text in his own particular way. Curious students may find an entertaining summary of the wonderful ingenuity exercised by these scholars in the Furness 'New Variorum', pp. 227-231. Editors since 1890, such as Kittredge and Dover Wilson, have thrown little or no additional light into this dark jungle of perplexities.

Of one thing we may be sure: the editors of the First Folio very badly botched the line 'Then sing him home, the rest shall bear this burthen'. They

* A New Variorum Edition of Shakespeare, edited by Horace Howard Furness. Vol. VIII, 'As You Like It'. Philadelphia, Lipincott, 1892.

a. 4. Voc.

Hat shall hee have that kil'd the Deere, his leather skin and horns to wear, take
you no scorn to wear a horn, it w:s a creast e're thou was borne, thy fathers
father bore it, and thy father wore it, the horn, the horn, the lusty horne is not a thing to laugh
to scorn. What shall hee, &c.

Mr. John Hilton.

FROM 'CATCH THAT CATCH CAN', 1652

could have had no sense of lyric quality, and none for music, for the presence of the line as it stands in the song is a brutal assault upon the reader's understanding and his ear. We cannot know what sort of copy the editorial supervisors of this scene were following. If we could compare their product with even that of a 'bad' quarto, we might have something to guide us.

But an examination of the earliest extant musical setting of this song may now offer us some useful clues. In 1652 there was published a collection of 'catches, rounds and canons', compiled by John Hilton and entitled 'Catch that Catch Can'. On page 30 of this volume our lyric appears, set to music by 'Mr. John Hilton' (see Illustration above).

Two musicians named John Hilton flourished in the early seventeenth century, and they were probably father and son. The elder has been identified as a counter-tenor in Lincoln Cathedral as early as 1584, as an assistant in the preparation of two comedies performed by the choristers there in 1593, as organist of Trinity College, Cambridge, in the following year. He contributed a madrigal to the well-known 'Triumphes of Oriana' in 1601, and he died in 1608. It would be helpful, to say the least, if we could establish this contemporary of Shakespeare as the composer of the music for the song as we find it in the younger Hilton's book. It is not, indeed, impossible that he was, but such a hypothesis has no more than wishful thinking in its support.

The younger John Hilton was born in 1599 (the probable year of the first performance of 'As you like it') and lived until 1667. In 1627 he published his 'Ayres or Fa Las for Three Voices'. His other works include not only songs and lighter vocal pieces but also a considerable body of church music. He is undoubtedly the arranger, and possibly the composer, of 'What shall he have that

killed the deer?' as we find it in his collection of 1652. Had this setting been his father's, it is reasonable to assume that he would have said so. Whether he was familiar with any earlier settings of the lyric is also a matter of conjecture.

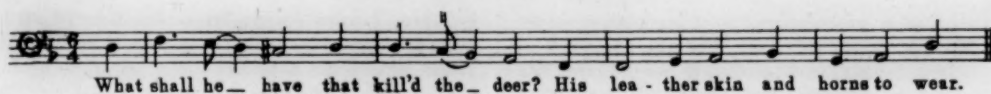
At any rate, he set the composition in the form of a 'catch' for four voices. 'Catch' is distinguished from 'round' only by the fact that its text is merry, frivolous, sometimes indecorous, and often distinguished by verbal foolery. Charles Knight (see Furness, p. 229) declared that 'What shall he have' cannot be a genuine catch, since it contains no 'play upon the words'—failing, almost incredibly, to observe that the play upon the word 'horn' (hunting horn, antlers, cuckold's horn) was probably the hoariest of Elizabethan jests.

Hilton's first singer gives out the beginning of the tune:

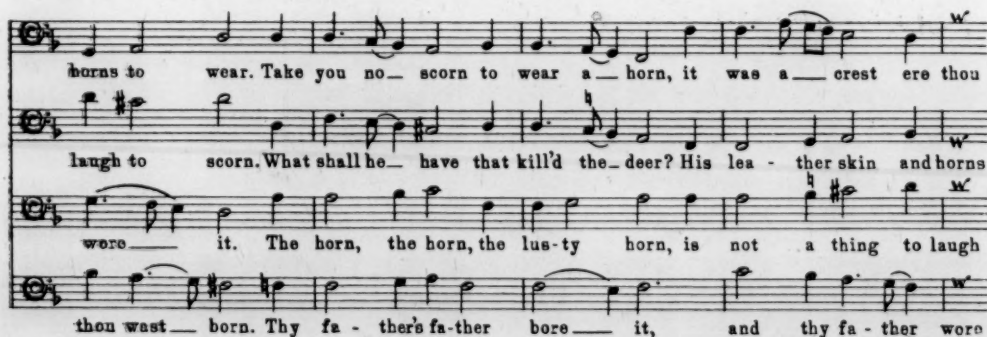
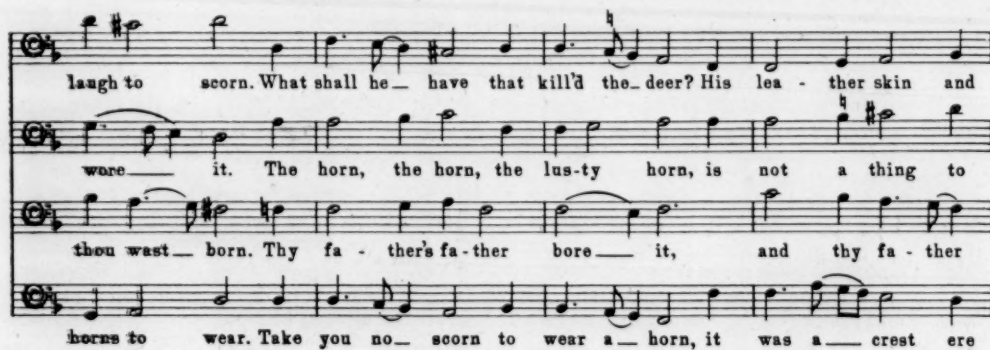
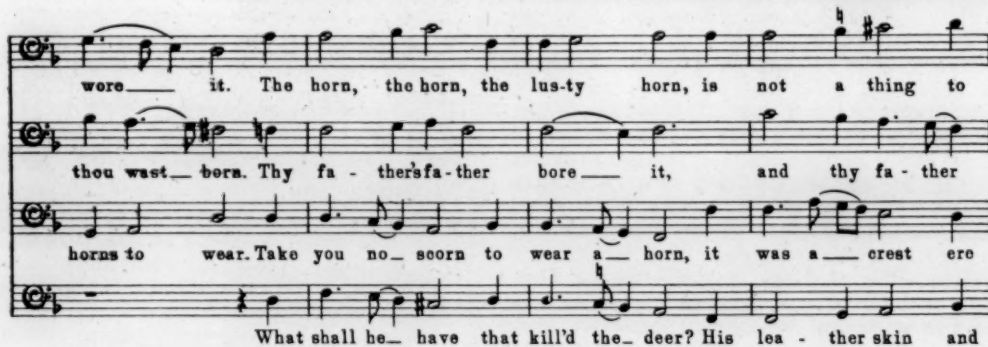
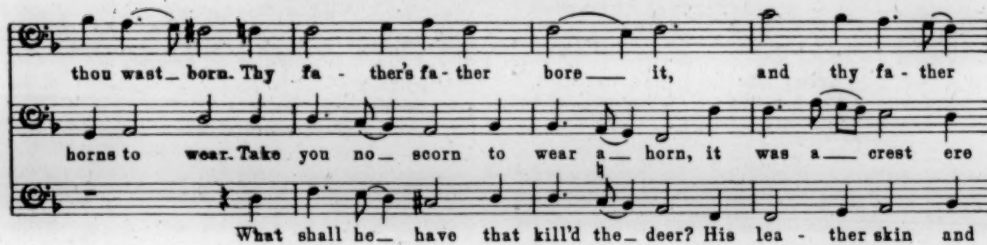
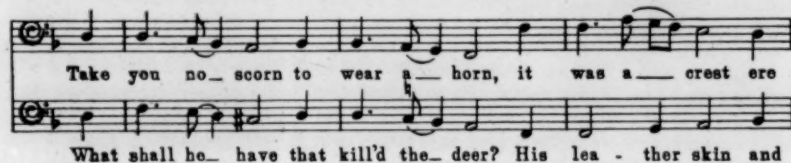
'What shall he have that kill'd the deer,
His leather skin and horns to wear.'

At this point appears the signal for the second singer to begin, while the first singer continues (skipping the disputed line 3 in the Folio): 'Take thou no scorn to wear a horn', etc. The catch then flows on endlessly, according to rule (see Illustration opposite).

The composition works out properly for four voices if we accept as authentic the earliest notation (1652, 'a. 4 Voc.') for the words 'is not a thing', which requires the augmented interval, B flat to C sharp. Possibly the B flat should be sung as B natural. In the 1667 edition the C is not sharpened, and the composition is marked 'a. 3 Voc.', since the entrance of the fourth voice with a low C sharp clashes with the high C natural. The score as presented in the Furness Variorum attempts to solve the difficulty by changing the C sharp for the word 'have' in the second measure to a C natural, and presenting the whole thing as a four-part catch, with no harmonic clashes. A



[A Forester or Lord,
speaking]: "Then
sing him home!"



four-part catch it certainly is (for otherwise its full harmony would be lost), but the C sharp is just as certainly a C sharp, even if the singers had to negotiate an interval not impossible to Elizabethans but more difficult for performers of the mid-seventeenth century. I shall leave alone the question of the 'false relations' in this composition, observing only that, when pleasantly sung, they are not nearly so hard on the ear as they are on the eye or the piano. 'Equal voices' of considerable compass (an octave and a sixth) are required; but in performance the singers, whether basses or tenors, may choose their most comfortable pitch.

Hilton entirely omits the puzzling words 'Then sing him home': What has happened to them? If he had had the Shakespeare Folio copy before him when he composed, he exercised commendable judgment. It is much more likely that he took his text from an earlier and uncorrupted version of the lyric in which 'Then sing him home' did not appear. He may have been trying his hand at a revision of a setting that his father had composed. In any event, he did not accept the line as an integral part of the lyric.

Therefore, if it was neither a lyric line nor a stage direction, it could have been only one other thing: a spoken remark interjected by one of the actors. The use of such a device was by no means unique in Shakespeare's practice. A vivid example is provided by the parody on a song by Robert Jones, 'Farewell, dear heart', in 'Twelfth Night', act 2, scene 3, wherein the singers are repeatedly interrupted by spoken remarks.

I reached the certainty that this is the only possible solution to one of our difficulties, and indeed a most natural one, while I was examining early editions of Hilton's catch at the Folger

Library. I soon found, to my dismay, that I had been anticipated; but, to my delight, that my anticipator was James Boswell the younger. In his edition of Edmond Malone's third Variorum (1821),* Boswell, basing his contention on an examination of Hilton's catch as it appeared in Playford's 'Musical Companion' of 1673, declared 'From this [the omission of 'then sing him home'] we may suppose that they [those words] were not then supposed to form any part of the song itself, but spoken by one of the persons, as a direction to the rest to commence the chorus'.

Although Boswell was mistaken in assuming that the part of a catch which follows the entrance of the second singer is a 'chorus', I am sure his interpretation is correct, in terms of stage performance. It is remarkable indeed that this eminently sensible solution was ignored, and the hopeless debate continued, by all of Boswell's editorial successors. Assuming that he was on the right track, and that a revival of his suggestion is in order, how may we now suppose that the performance was carried out on Shakespeare's stage?

Certainly not as a four-part catch. In that case only the first line would be intelligible to the audience; after its delivery we have two, three, and finally four voices, all singing different words at the same time. I recently experimented with such a performance, entrusted to four intelligent singing-men. The result was plenty of fun for the performers, but only increasingly garbled gibberish to the listeners. Shakespeare would never have stood for this. When he wanted a catch, he got a catch, and it was then called a catch in the text

* Shakespeare, the plays and poems, etc., ed. by James Boswell from notes left by Edmund Malone. Vol. VI, 1821.

Forester



What shall he_ have that kill'd the_ deer? His lea - ther skin and horns to wear.

[A Forester or Lord, speaking]: "Then sing him home!"

Chorus (bearing the "burthen")



Take thou no scorn to wear the horn, it was a crest ere thou wast_ born.

Forester



Thy fa - ther's fa - ther wore_ it, and thy fa - ther bore_ it.



The horn, the horn, the lus - ty horn, is not a thing to laugh to_ scorn.

produced by his earliest editors. A good example is 'Hold thy peace, thou knave', sung by Sir Toby and the Clown in 'Twelfth Night'. This was a well-known, crude, and extremely simple two-part catch, with only the two notes of a cuckoo call thrown in for Sir Andrew. It was immediately intelligible, and entirely suitable to the rowdy scene in which it is embedded.

Let us assume, then, that 'What shall he have' was a 'song'. In that event, a forester would sing out the first couplet of the lyric. Another would interrupt by crying out 'Then sing him home!', which would mean two things. First, 'Let our chorus carry the singer to the completion of the song'; second, 'Let us carry this hunter into the presence of the Duke'. Such double meaning is by no means uncharacteristic Shakespearean technique. Following the direction, 'The rest shall bear this burthen', lines 4 and 5 would then be sung by a chorus of foresters, introducing the 'horn' jest; the next two lines by a forester alone; the concluding couplet by the chorus, emphasizing the horn once more (and possibly with a repeat) as the procession moves off the stage. I offer this interpretation knowing well that it cannot be established beyond reasonable doubt, since the earliest setting has not been discovered.

But a clue which leads one to at least a conjectural reconstruction of the original may be found in the fact that some compilers of mid-seventeenth-century song books, compilers such as John Hilton the younger, John Wilson and John Playford, occasionally rearranged older solo 'ayres' so as

to be performed by three or more voices. A case in point is Wilson's arrangement, for three voices, of two songs from 'The Tempest', which appear in his 'Cheerful Aires' (1660). They are 'Full fathom five', sung by Ariel with a 'ding dong' burthen, and 'Where the bee sucks', sung by Ariel alone. Wilson credits their original composition to Robert Johnson, a contemporary of Shakespeare. It is generally agreed that Johnson's tunes were used in early performances (perhaps the first performance) of Shakespeare's play—and necessarily in the form of ayres for a single voice.

Now, if Wilson took Johnson's Shakespeare settings and arranged them as three-men's songs, is it not possible that the younger Hilton took the original setting of 'What shall he have' and arranged it as a four-men's catch?

Working on this possibility, I de-arranged (or simply deranged?) the catch as a 'song' for solo voice with male chorus, choosing G minor as the most suitable pitch (see Illustration opposite). It worked out fairly easily, since the four limbs of the catch, with minor adjustments, made adequate harmony for the two 'burthens'. I cannot possibly claim that this version resembles the one that Shakespeare used or heard, but I should like to suggest that it is the sort of setting that might not have outraged his acute musical sensibilities. A group of singers have performed it at Columbia University, with pleasure not only to themselves but to their listeners. So far no protests have been received.

Handel's 'Alexander Balus'

By WINTON DEAN

ALL Handelians must be grateful to Mr. John Tobin for his recent revival of 'Alexander Balus'—though it was not the first since 1748 (as advertised) or 1768 (as stated in the programme). Handel himself gave five performances—three in 1748 and two in 1754—and seems to have planned a revival in 1751, when a dated libretto was published; but no performances in that year are known. There was a revival in 1768, and possibly others in the eighteenth century and the nineteenth; Prout's vocal score appeared about 1877. This century has seen performances by Dr. A. H. Mann at Cambridge during the first decade, and at Münster (staged as an opera) in December 1926.

For Mr. Tobin's scholarly attempt, based on a study of the autograph and other contemporary sources, to establish a valid text and a consistent and satisfying style, there can be nothing but praise. We still hear far too much blatant and tasteless rescoring of Handel. It seems to have escaped the notice of certain modern conductors that Handel was not some half-baked orchestrator whom it was expedient for them to bring up to boiling point in their shiniest pressure-cooker, but one of the most experienced, varied and subtle orchestral composers of any age. The tradition of additional accompaniments, unhappily encouraged by Mozart's *ad hoc* adaptations for Baron van Swieten, was largely due to the decay of con-

tinuo-playing. The position was made worse in England by the prominence given to the organ—a far more elephantine instrument in the nineteenth century than in Handel's day—on the tacit assumption that oratorios were written for the church. They were all (including 'The Messiah') written for the theatre: Handel never once performed a single one of them in a sacred building. It was therefore a profound relief to find Mr. Tobin keeping the organ in its place—in the choruses and orchestral symphonies, only very sparingly in the airs, and never in the secco recitatives. Certain recent performances given by the B.B.C. and elsewhere have been stylistically ruined by excessive use of the organ. Mr. Tobin's harpsichordist was Boris Ord, whose continuo was perhaps the most admirable feature of the performance. It is less easy to approve of the long vocal cadenzas interpolated in all but the shortest airs. Handel's singers were prodigal of ornament; but they surely did not put all their eggs in one basket at the cadence, or deliver them with the tight-rope concentration of a candidate sight-reading at a coloratura trial. These things must be thrown off airily or thrown away: since modern singers lack the advantages of an eighteenth-century training, it might have been better to confine the cadenzas to one or two samples.

Despite the enterprise and the virtues of this revival, it cannot be denied that the experience was

an uneasy one. The proceedings (including two reasonable intervals) lasted some three and a half hours. The fact that during the last act many persons were observed making catlike tracks for the adjoining terminus is less important than the effect on the critics, more than one of whom, after an hour or so, wore a dyspeptic aspect boding ill for the reputation of the many neglected Handel oratorios. For of the three acts of 'Alexander Balus' the last is by far the finest—indeed the only one to show Handel in decent fettle—and by that time many of the critics were in full pursuit of telephone and bed. What was Mr. Tobin to do about this? There is only one answer: shorten acts one and two by half and play the work with one interval, before act three. Every one of Handel's oratorios needs cutting today, though not generally to this extent. Sometimes the operation requires a skilled musical surgeon, not because the joins are difficult to repair (*secco* recitative makes that easy) but because generations of misunderstanding have obscured the nature and quality of Handel's designs. In 'Alexander Balus', which has very little design, it should have been painless.

Handel's imagination was from first to last dramatic. He was therefore very dependent on his librettist, not so much for the quality of his verse (which matters less than is often supposed) but for the structural framework, in particular the placing of the contrasts, whether of character or situation. The fact that he visualized the oratorios as stage spectacles can be demonstrated by the scenic directions to be found in the autographs. This was by no means appreciated by his librettists (with the possible exception of Jennens), and least of all by Morell, who was one of the worst. The poor text of 'Judas Maccabaeus' has one or two crude contrasts, of which Handel took full advantage (but despite its comparative fame it is one of his weakest oratorios); the first two acts of 'Alexander Balus' lack even that. Nothing happens except that Alexander and Cleopatra fall in love and are at last married. There is nothing for Handel's imagination to grip. Consequently he falls back on the Italian opera method—an endless succession of platitudinous airs and recitatives, interspersed with a few static choruses. Of all the oratorios 'Alexander Balus' comes nearest to Italian opera: instead of building up a complex musical structure, highly organized in form and tonality, as he does in 'Saul' and much of 'Jephtha', Handel scarcely bothers to organize at all. And when he marks time dramatically, his music, while agreeably tickling the ear, sooner or later becomes otiose.

Act one is perhaps the dulllest single act in any of the oratorios. There is no first-class Handel at all; the air 'Hark, hark! he strikes the golden lyre' is worth resuscitation for its charming and unusual instrumental colour (harp, mandoline, flutes, divided cellos and pizzicato basses), and the Asiatic choruses are attractive, though less so than the pagans of 'Theodora' and the Babylonians of 'Belshazzar'. Unhappily the London Choral Society sounded anything but 'flush'd with conquest, fir'd by Mithra'. Act two hardly rises above this level, except in two items, the bass air 'Virtue, thou ideal name', an admirable portrait of a cynical brow-beating tyrant, and the magnifi-

cent chorus 'O calumny'. This is significantly introduced by the one piece of dramatic action—the attempt of a 'sycophant courtier' to turn Alexander against his Jewish allies. He is very soon polished off in recitative; but he enables Handel to indulge his favourite device of dramatizing a moral issue by means of the chorus. The *largo e staccato* crotchet octaves of the ritornello and the extraordinarily imaginative and discordant (but quiet) ending frame a chorus whose closest parallel is the even finer 'Envy, eldest born of hell' in 'Saul'. Seldom in art has Calumny stalked more vividly abroad.

But if the first two acts are disappointing, the greater part of act three is superb. Here at last Morell gets the story moving. Cleopatra is kidnapped by 'ruffians' hired by her father Ptolemy, just as she is beginning the second half of a dreamy pastoral air (muted strings); the abrupt and totally unprepared incursion of the chorus in the fourth bar, followed by a jagged ensemble (a mere two dozen bars) as they hale her protesting away, is as breath-taking as anything in nineteenth-century grand opera. Two of the next three airs are worse than superfluous, but the ferocious 'Fury with red-sparkling eyes' has a wonderful moment at the beginning of the second half, where four bars of threatened revenge are followed by complete silence and an astonishing change of key, time, pace and mood as the possibility of 'cold death' flashes across the King's mind. The suddenness of the thought, and of its dismissal in favour of renewed resolution, is indicated by the absence of even a note of ritornello before or after the *Larghetto*: Handel, when provoked, could wring magnificent drama from the *da capo* aria. A serenely radiant air and chorus for the Jews follows Alexander's departure into battle. The next scene, in which Cleopatra defies her father, is even finer. Both are splendidly characterized, Ptolemy's *hubris* and ruthless energy by wide vocal leaps of varying interval (up to a tenth), Cleopatra's tender loyalty and grief by the piercing chromaticism of an accompanied recitative (always one of Handel's strongest dramatic devices). Her rise from a sweet but rather silly young thing to a profoundly tragic figure is carried even further in the two wonderful airs in which she receives the news of the death of husband and father. When the first messenger pauses she begins the *Larghetto* 'O take me from this hateful light' with six bars of expressive melody quite unaccompanied, before the orchestra enters with that same dotted figure that runs through Galatea's lament over the slain Acis. The second disaster draws from her the even simpler 'Convey me to some peaceful shore',* a sublime expression of desolation and gentle resignation; the accompaniment of detached quaver chords on the strong beats is broken only, as if by a sigh, at the cadences. This Cleopatra too, we feel, is now immortal.

The final solo and chorus, in which Jonathan and the Jews, after indicating that if Alexander and Ptolemy had worshipped the true God they would doubtless have been saved, indulge in the usual Hebrew thanksgiving, *Amens* and *Hallelu-*

* A first sight of the text drew from Handel a characteristic 'Damn your iambs!' But during the three minutes it took Morell to alter them, he set them as they stood.

jahs included, raises an interesting problem. This and 'Theodora' are the only oratorios that Handel ended in a minor key—in each case a slow G minor. (The finale of 'Theodora' is *larghetto*, that of 'Alexander Balus' *andante*—the *con moto* of Prout's vocal score is not authentic.) We must of course beware of attributing to the minor mode in Handel's day the connotations it acquired later; but it certainly indicated a heightened emotion, and there is no mistaking the tragic mood of these two finales. In each of them Morell winds up with the most unexceptionable of pious sentiments, yet Handel prefers to dwell on the human tragedy—the martyred lovers of Antioch, the solitude of the stricken Cleopatra on her 'peaceful shore . . . forgetting and forgot'. These are by no means the only occasions when Handel drew from his text something that his reverend collaborator could not have envisaged and may not have approved.

In 'Alexander Balus' Morell had given Handel an impossible task. It is a pagan love-story of the old dynastic type so dear to *opera seria* (but without most of the involutions), religion being dragged in by the scruff to point a moral that does not arise from the action—which indeed has a better moral of its own. The flabbiness of the conception all but suppressed Handel's supreme gift for dramatic characterization. Only two of the characters come to life, and that tardily. Aspasia is one of the dreariest of all confidantes, Alexander a completely colourless hero, as he seems to have been in history, and Jonathan, who stands by Alexander throughout like some gaunt commissar, a pale echo of his brother Judas from the previous oratorio. Handel, while no doubt realizing that he had got the sympathy irretrievably on the wrong side, made splendid amends at the last. But it was then too late to save the oratorio; and Mr. Tobin surely acted as an *advocatus diaboli* in cutting only a single *da capo* in the interminable first act. Had he taken a much bigger bit between his teeth—say nine or ten entire airs with their trailing recitative—and chewed it clean off, he and Handel might have been more substantially vindicated.

One or two points may be added to Mr. Tobin's excellent programme notes, which do justice to Handel's dramatic style and the skill and variety of his scoring. Many of the changes in the sequence of airs were made before the first per-

formance; these include the translation of 'Fair virtue shall charm me' from act three to act one and 'Mighty Love' from act three to act two (by 1751 it had reached act one, as in the vocal score). It seems that Handel never intended this air for act three after he had composed the new setting of 'Fury with red-sparkling eyes'. Mr. Tobin mentions the surprising fact that Handel originally set the words of 'Fury' to the music of 'Mighty Love'; but this applies to the first half only, the 3-4 *Larghetto* being preserved in its original place and the four 'revenge' bars newly composed. The abrupt contrast was thus an afterthought of genius. Handel supplied a fresh middle section to 'Mighty Love' and fashioned the present much finer first half of 'Fury' out of a theme from his forty-year-old Italian oratorio 'La Resurrezione'. Alexander's preceding air, 'Powerful guardians', which by no means shows Handel at his best, comes as a distressing anticlimax between the kidnapping of Cleopatra and Alexander's resolve to avenge her. Handel himself seems to have recognized this, for in 1751 he took it out, transposed it and modified it for Aspasia, and substituted it for her 'Love, glory, ambition' in act two. Mr. Tobin might have done well to follow him. This was by no means the end of the air's history; it made sundry appearances in both 'Judas Maccabaeus' and 'Joseph' in the 1750's. 'Subtle love', another air based on an early Italian original, and 'Kind Hope' were also transferred to Aspasia in 1751, when the chorus 'Triumph, Hymen' and Jonathan's preceding recitative were added to the score. These changes were not dictated by the drama. Mr. Tobin states that a new air was substituted for Alexander's 'O, what resistless charms' in that year; this does not appear in the librettos I have seen.

It is perhaps worth pointing out that the part of Alexander was written for a female alto (Signora Galli), not a castrato. Handel had no castrati in his company in 1748. The only parts in the English oratorios written for castrati were Sisera in 'Deborah' (Senesino, 1733) and Didymus in 'Theodora' (Guadagni, 1750), and possibly also Joad in 'Athalia' (1733). After 1737 the only castrato who appeared in oratorio under Handel himself, apart from Guadagni (who sang in other oratorios in 1750, e.g. 'Samson' and 'The Messiah'), was Andreoni in 1740-41.

CARNEGIE UNITED KINGDOM TRUST: ANNUAL REPORT

The thirty-eighth Report (1951) includes a section giving a general survey of the Trust's work for encouragement of music and drama since the first report, which covered the period ending 31 December 1914. It describes the missionary work done in the villages, the assistance given to established music societies in the more urban areas and the scheme of grants and guarantees for professional combinations during the years 1941 and 1942. Among others seven national orchestras received financial assistance and Sadler's Wells a grant. 'The effect of these grants was to enable their recipients not merely to keep their work alive, but actually to accumulate profits, especially the opera company, which showed a handsome surplus.' During the con-

tinuing years of the war when amateur societies were faced with the problem of survival, the Trustees once more instituted a system of guarantees. The scheme operated during the six war years. Another system of outright grants was brought into effect in 1946 and lasted until the middle of 1951. Trust assistance to amateur music societies has now ceased. During the quinquennium 1951-55 the Trustees will continue to pay grants in aid of county organizers whose appointments were approved before the end of 1950, but will not assist new appointments, nor will they aid local activities. Under the 1944 Education Acts the responsibility for these now rests with the local education authorities.

More about the Mass in B minor

By A. E. F. DICKINSON

THE re-creation of Bach's B minor Mass is always a challenge to all concerned. Many major works, once learnt, once expounded, yield little further material for discrimination. Fresh points of emphasis may arise, but the general sense has been determined by a sound performing tradition and a ready social response. The Mass is one of the artistic experiences which come only once in a lifetime and are formulated rather than expressed by their originator. The structure and texture and other features can be measured and analysed, and the emotional values and consequent tempi and dynamics pronounced upon. What Bach, with almost sycophantic modesty towards his royal patron at Dresden, described as 'the science I have been able to acquire in music' calls indeed for more than an ordinary technical mastery, dramatic insight and final co-ordination, for its realization on the platform. The critical listener in his turn will need time for the study of the score and contributory scores before he can sort out, number by number, the blend of refrain and fugue in actual sound. But when all this has been thought out and done, the total experience is still greater than that of a single performance or perusal. The compelling quality of the work continues to impress the mind, to suggest a special category of personal revelation. A return to the work, in actual or imagined sound, invariably elicits new relationships to figure out. A recent journey over the ground (first covered over thirty years ago under H. P. Allen's inspiring guidance) was no exception, and the following notes may prompt another investigator even if they bear no stamp of finality.

The occasion and purpose of the Mass are clear enough. Its composition began with the *Kyrie* and *Gloria*, which Bach sent to the duke of Saxony in the hope of becoming court composer. To this music of the Lutheran Mass were added *Credo*, *Sanctus* and *Osanna* sections for no known purpose beyond that of creative art. Both cumulatively and in each section the B minor Mass is far too long for ritual worship. It is, on the contrary, a series of affirmations around the traditional text, each a separate anthem, if anything. The original address to a court whose *capelle* could claim national distinction enhanced the brilliance of the style. A clear and abundant perception of the musical possibilities of the text was reinforced by a resort to sections from earlier cantatas whose meaning invited further refinement or a more tightly packed musical context. A growing sense of message carried the composer to an overwhelming conclusion in *Cum sancto Spiritu*. And that inward light, with which his soul had shone so bright, far from vanishing, pointed to a much larger journey. Except that the bassoons were dropped (a slight index of the vague connection between the first stage and the remainder of the composition) the *Gloria* was matched and in some respects exceeded by a *Credo*, to be followed by a *Sanctus* of solitary sublimity and a dignified *Osanna* return to a more human level of utterance.

The final occasion was thus a superlative, over-mastering experience, delivered for the universal altar of all who believe in their inward light. It was the culmination of the hundred and more cantatas which Bach had written as illuminations of the Gospel for the day. For men of wider culture the obvious parallel at the time was 'Paradise Lost'. In music the Mass found some reverberation of spirit and creative method in Beethoven's more compact Choral Symphony, and a colossal and more consciously-wrought monument in 'The Ring'. It retains its own width and penetration of vision on its chosen scale.

It is still necessary to stress the rare character of the Mass. It demands of solo singers something more than cantabile, a violinist's feeling for long sequential phrases, and a good chamber-music player's ensemble sense; more of choruses than well-disciplined and rhythmic polyphony; more of orchestras than fine phrasing and an ear for balanced counterpoint; more of conductors than judicious tempi and a keen sensation of melodious fugal texture; more of listeners than a good contrapuntal ear and an insight into the interplay of instrumental refrains in vocal music; more of students than a distinction between the fugues, concerto-movements and the more complex structures, and a comparison of six and more of the twenty-four movements with their known or conjectured derivatives and with nominally similar derivations in the other Masses. More, it may be said, although these qualities of craftsmanship are still contingent rather than inevitable features in an age which thinks mainly in terms of operatic solo and classical symphony and other lines of established utterance, and so finds Bach unnecessarily complicated and probably monotonous.

The B minor Mass calls for an enlargement of experience, through the technical accomplishment, the religious interest, the organization of homogeneous groups of performers, the research, and whatever else the individual brings to the delivery and reception of the work. Such, briefly, is the challenge of the whole work to make present experience of its many dimensions.

Its delivery depends, in the first place, on an unequivocal impression from voices and instruments. The assembly and placing of performers needs due consideration. Six solo singers are needed: a soprano for *Christe* and *Domine, Deus*, a mezzo-soprano for *Christe* and *Laudamus*, and a contralto for *Qui sedes* and *Agnus*; a tenor for *Domine Deus* and *Benedictus*, a baritone for *Et in Spiritum*, and a bass for *Quoniam*. The chorus, small or large, must be a reasonably balanced S.S.A.T.B. body. The inevitable preponderance of sopranos in the four-part choruses can be adjusted far more easily than the common inaudibility of the second sopranos in the other choruses, which often spoils the conclusive effect of the five fugal entries of a subject. The orchestral soloists, and from another point of view the trumpets and drums, should be placed musically. The wood-wind should not be at a disadvantage against the

strings, or out of contact with the vocal soloists where they are concerned. (If necessary, they must move forward in these solos.) Trumpets and drums should be in the background. Always audible anywhere, the trumpets frequently play in the highest octave, not because ultra-penetrating tone is required, but because Bach wanted them to join in the counterpoint instead of merely ringing the changes of the tonic arpeggio available in the lower octave. Drums are even more disturbing to the vocal tone, above a mezzo forte, especially in a large building. They are frequently introduced in the guise of bass to the trumpets, not as genuine percussion additions, and should not lend primary interest to a casual entry.

The orchestral refrains should not sound on a miniature scale in comparison with the chorus; they supply the basic structure. The bass and other string parts will probably need lightening in certain airs and choruses. There is no authority, however, for giving the violin part to a soloist, apart from the main refrains, in *Christe* and *Agnus*. On the contrary, these prayers both seem to come from the mouth of all Christendom, and a general background of violins is needed. The continuo is a vital part of the texture. It must not sound like a hasty stop-gap; it must be distinctive and clear-cut, and the glutinous tones of an organ are rarely the right thing, besides being usually a perpetual trouble to synchronize. And for the clear and vivid hearing of all these manifold sounds a grand lofty building is not usually suitable. The choral detail and instrumental nuances should be easily audible, so that the racy tang of a native art for a native congregation may find congenial echo in other lands and enrich the universal appeal of the historic Latin phrases. The Mass is not sanctuary music, to be overheard, like the voice of the celebrant. It is a positive and compelling invocation, and it needs concrete scope for resonance and rapport, rather than the associations of a consecrated building.

Let us turn to some problems of interpretation. Where Bach has left an abstract sound-relationship, the performers must decide upon tempi and dynamics; but this does not mean that every choice is as happy as another. The implications of the verbal and musical text must be duly weighed, and successive impressions co-ordinated. First, the two *Kyrie* choruses must strike a balance, both in themselves and in relation to each other, while keeping up the strain of urgent pleading. In the first *Kyrie*, after the concentration of the first four tremendous bars there is a long and elaborate statement of orchestral refrain, choral fugue and, arising imperceptibly out of it, refrain with choral reinforcement. This is followed by an almost equal counter-statement, answering the dominant key of the first choral refrain by the tonic, resulting in an exchange in the S.S. and A.T. parts and a few interesting modifications of this mechanical process in the interests of a melodious top line, but preserving the identical structure of the original twenty-five bars. The fact that the apparently casual second entry of the second sopranos in bar 48 heralds a full return of 5-29 will need pointing and calls for a firmer restatement to meet awakened anticipation (102-126). But where is the peak point to be? A continuous fortissimo is

impossible. The slight but arresting extension of phrase in 99-101, with its leaping seventh and ascending sequence *de profundis*, corroborated by the subdominant-to-tonic tonality—an invariable sign of rising feeling in Bach—indicates bar 102 as the decisive point:

Ex. 1 Sop. I bar 102

The musical score for Soprano I in bar 102 shows a leaping seventh and ascending sequence. The lyrics are 'Ky-ri-e e-le-son'. The score includes parts for Soprano I, Soprano II, Alto, Tenor, and Bass, with lyrics 'e-le-son, i-son, i-son, e-lei-son'.

after which all is foregone and needs no emphasis. A secondary and final climax of tone remains at the interpreter's discretion, but an equally pointed tranquillity of appeal at the end suits the stylized subject and saves any duplication at the end of the second *Kyrie*, which it is difficult to render with anything but loud imprecation. The shorter and more pressing phrases of the second *Kyrie* make for a sharper repartee at each fugal entry, to be followed by close entries later. This more compressed rhythm, aided by a quicker tempo, balances the expansive reverberations of the first *Kyrie* with a feeling of growing and lasting tensivity, and its pristine strength assesses the more decorative features of the intervening *Christe eleison*. But the latter has its moments of urgency, especially in 58 and the following bars, and its heartening refrain, nicely shortened before the dramatic passage just mentioned, is a revealing thought on the friend of all mankind, whose serene confidence remains in the mind when most other things have faded. It should not be spoilt by an erratic soprano or a too impulsive conductor.

After the *Kyrie* B minor becomes a significant recollection, not a central relation of tones. The *Gloria* begins and ends with two exultant choruses in D, with the trumpets and drums adding their festive notes, and a third, *Gratias*, marks the end of the first part without rivalling *Gloria in excelsis Deo*. *Cum sancto Spiritu* balances *Gloria* in its general spirit and structure (declamation and fugue in two stages) but it absorbs it in a more overwhelming rhythm, besides being altogether more compact. *Gloria* begins with an almost formal salute through the mouth of trumpets and supplementary instruments, and the symbolic refrain recurs twice in full; with voices, in the dominant without brass, and finally in the tonic (exchanging upper and inner parts as in the first *Kyrie*) on top of a more casual development. The ceremony and impact of renewed refrain at 25, 41, 65 and 77 should be pronounced, with the trumpets leading in 93-100, as in 17-24. *Et in terra pax* first appears with quiet impromptu infection from one group to another, and then the initial phrase straightens and lengthens in a piece of formal choral fugue

whose outpouring of sound, steadied by the precise, spare rhythm of the strings in *continuo* style, eloquently proclaims the new order, enthusiastic but secure. The second bout of fugue, in which the orchestra supports (not overwhelms) the voices, continues the exaltation but also displays the resourceful wit of the 'good will', the tenors' slip into subdominant harmony (153) answering the basses' previous lapse into the supertonic minor after an apparently orderly entry. The epilogue must not be ponderous or didactic, but rather a series of gracious rejoinders on aspects finally raised.

Cum sancto Spiritu takes all this exaltation as ever-present experience. Indeed, it is a positive interruption, bursting in on the ceremonious servitor of *Quoniam tu solus sanctus* before the ritual has finished, a *jeu d'esprit* which calls for a pronounced *ritardando* from the horn. The impetus of the chorus derives from a rich material and emotional content. A glorious array of trumpeting phrases and harmonic festoons is propelled by a refrain which appears more clearly in bars 17, 64 and 111, and which we may therefore assume

(with Tovey) to have been previously in Bach's mind in the shape of a full opening to the chorus of a lost cantata, which the composer now decided to blend at once with the chorus, adapting its wayward syncopation to the trumpet salute he desired. The note of proclamation strikes the ear more forcibly in a later version (see below). The chorus must enter with the rhythm of an unheard refrain behind them. The demand for trumpet tongues on low D is a challenge to the sopranos which only special training can meet, and the wood-wind need consideration from the rest if they are to make the refrain articulate in bars 17 and 64, after the full orchestral entry.

The long subject through which the deeper vision expands, in fugue, will recall *Et in terra pax*, but derives extraordinary impetuosity from its opening sequence, which should be enhanced with each repetition. The collapse of the orchestral texture with which Bach was content in the Mass—leaving a *continuo* accompaniment—can be avoided by the use of the plain string chords with imitative figures in the wood which he provided for this chorus when he adapted it for the Cantata, no. 191,

Ex. 2

Sop. I
Sop. II
Tenor
Bass

Cum sanc-to Spi-ri-tu
Cum sanc-to Spi-ri-tu in glo-ri-a De-i Pa-tris,
In glo-ri-a De-i Pa-tris,

CANTATA 191

Ex. 3

Sop. I
Sop. II
Tenor
Bass

Si-cut e-rat in prin-ci-pi-o et in sae-cu-la sae-cu-
lo-rum, Et nunc et sem-per,
Si-cut e-rat in prin-ci-pi-o et in sae-cu-la sae-cu-
lo-rum,

Gloria in excelsis. The firm string rhythm will steady the exuberant choral fugue, as in *Gloria*. In this fugue the bass entry again admits a rousing change of key, here to B minor. A summary recall of the refrain (which must all the more be clearly defined and audible) introduces further fugue for chorus and orchestra, from F sharp minor home, with an irrepressible fund of anticipations and echoes in attendance on each entry, calling for attentive contrapuntal ears from the chorus to let the main subject through unequivocally. In the final return of the underlying refrain (111) the riveting chords of bars 25-30 resolve on an ecstatic ascending sequence, in which the first trumpet leads the sevenfold polyphony unswervingly to its inevitable cadence, according to the writ of 31-7. It needs an imaginative grasp of the visionary gleam with which Bach began this chorus, unfaltering contact between the chorus and orchestra, and an overmastering rhythmic impulse, to do justice to the final cumulative effect of this chorus. It can sound tremendous, given the right inspiration.

Gratias agimus binds up the first paragraph with a stiff but resourceful piece of single-minded polyphony, the only fugue without an independent instrumental bass, apart from the almost identical music of *Dona nobis pacem*. It is the first of the six and more movements which Bach wrote by revising an earlier cantata movement. This process must not be taken for granted as a mere saving of time and trouble. Bach's repertory of cantatas for the Mass (in connection with the Gospel) constituted a corpus of massive choruses, too good to leave unsung again, and equally of first sketches of which more might be made under a new inspiration. They were a natural source to tap where needed. Here Bach chose the opening chorus of *Wir danken dir* (no. 29), a cantata he had written a few years back for one of the inaugural services of a town council election at Leipzig. Why this one? There were several reasons, apart from the likeness in meaning. First, he wanted a grand but brief chorus, reflecting *Gloria* without superseding it. For grandeur he would run over mentally the cantatas for municipal and other occasions, which he was more likely to have kept and written legibly than the others. Secondly, 'Wir danken dir' is one of the few non-chorale choruses that are completely in fugue, and plain affirmation, without refrains, was just what he needed to follow *Gloria*. Finally, 'Wir danken dir' easily became 'Gratias agimus tibi'. It only remained to decorate 'gloriam' and therefore to simplify the notes for 'magnum'. The chorus did not even require transposing. This transcription is completely justifiable, and contrasts with the many crude adaptations Bach permitted himself elsewhere, for example the forcing of the dramatic 'Peace be unto you' scena at the end of cantata 167 into an untroubled *Gloria-laudamus-gratias* chorus in the A major Mass. Whether they exist on paper for the world to see, or as figments of the brain, no composer could go far without preliminary technical sketches, waiting for the right occasion to shape them, alter, or reject in favour of something better. Composers who start from the blank page almost invariably appear sooner or later to

be putting pen to paper without any musical experience behind it. Revision needs no defence as a method of composition. It is the last step that counts, and often the more history there is behind it, the firmer it stays in its place.

It is surprising that Bach drew on old work also for the next chorus, *Qui tollis peccata mundi*. Yet given the search, we can see why his ear halted at 'Schauet doch' ('Behold and see') and not, for instance, at the long chorale movement at the beginning of *Ich ruf zu dir* (no. 177). The gospel for the tenth Sunday after Trinity, for which Bach wrote 'Schauet doch' in 1725 includes Christ's prediction of the fall of Jerusalem. In the first chapter of Lamentations the writer identifies himself with the distress of the desolate city, now occupied by the enemy. Other things being equal, what could Bach find more apt for *Qui tollis peccata mundi* than the music he has written for the twelfth verse of that chapter, already widened by accepted prophetic associations? It remained to reshape the subject for the fewer syllables, turn a phrase upwards for *suscipe* and place the movement in B minor. In this form and context the choral opening, omitting the introduction and further fugue, was weighty enough for its new text, and the major close on the dominant strikes a true note of that to which there can be no permanent assent. Thus 'Schauet doch', chosen from the various profoundly felt movements which may have come to Bach's mind as he pondered over *Qui tollis*, guided him in his attempt to realize in music something of the burden which G. A. Studdert Kennedy, in a notable book of that title, described as 'The hardest part'. For its interpretation performers and listeners need to meditate on that burden at least as much as Bach had done. Instrumentally, some listeners will recall the flute lamentation in a similar context, 'With love my Saviour now is dying' (St. Matthew Passion). Here the canon for two flutes intensifies the choral counterpoint, which develops as the S.A.T.B. harmony of 20-28 becomes the B.T.S.A. of a full refrain (34-50); the bass should be heard distinctly along with the new soprano melody. The extra cut of the twisted strands in 17 and 31 must be felt. It recurs in *Incarnatus* (9).

Roughly, the solo numbers have to fit into the scheme of these four choruses. In each the solo-instruments are as essential to the expression and structure as the singers, and may be more so. (After a century and a half of Mozart, Gluck, Weber, Wagner, Elgar, this is still information to both parties.) Players and singers alike need imagination as well as technique to obtain the right blend of tone for the uplifted spirit of *Laudamus te*, the uncloying serenity of *Domine Deus*, the formal but earnest prayer of *Qui sedes ad dexteram Patris* and the surprisingly extensive and courtly *Quoniam tu solus sanctus* (surprising in relation to the rapture which the words commonly evoke in composers). Singers cannot understand the vocal rhythm of *Laudamus* except in relation to the instrumental periods, a subtle recurrence of bars 1-2, 3-6, 7-8 and 9-12 in different contexts. (Some, indeed, seem totally unaware of the woven texture of which their singing is to be a part.) Nor is a lyrical or light soprano tone

adequate for the expense of spirit for which these numbers call. But when the solo-ensemble makes its proper contribution to the *Gloria*, and the chorus blend with the orchestra in rhythm and tone as well as pitch, then the listener becomes aware of the great adventure into which Bach's

ambition drew him; aware, too, of the compelling quality of the hand which rested on that sonorous chord on the last page with a sense of achievement but also, perhaps, with an intimation that he was standing at the threshold of a supreme and wider discovery.

'Riders to the Sea'

By D. HUGH OTTAWAY

'... it is the timber of poetry that wears best, and there is no timber that has not strong roots among the clay and worms.'

J. M. SYNGE.

'RIDERS to the Sea' is probably the least known, not only of Vaughan Williams's stage works but of his major scores generally. We have even to remind ourselves that it is a major score, so seldom does it appear either in performance or in a discussion of the composer. Completed in 1927, though not published until nine years later, this neglected music-drama belongs to the same period as 'Flos Campi' (1925) and 'Sancta Civitas' (1926), a period when Vaughan Williams was vigorously enlarging his creative materials, in particular his sense of tonality. The three works find common ground in their evocative use of vocal and instrumental timbres combined with a varying degree of polytonal dissonance. The opera, which has the sea as protagonist, develops this tendency much the furthest, seeking out the grimmest harmonic shades for the fears and sorrows of the Aran islanders, and in certain of its chordal relationships is strangely prophetic of the E minor Symphony (1948).

Vaughan Williams has tackled nothing more daring than this word-for-word setting* of J. M. Synge's one-act drama. The play itself stands firmly upon its own feet and is distinguished by a fine musical prose charged with intense feeling; it does not require operatic treatment in order that it may live. Moreover, as theatre, it leans towards poignant dialogue, even soliloquy, rather than action; thus the addition of music, which inevitably retards the rate of progress, reduces still further an already limited sense of movement. The composer has let the playwright call the tune; he has followed in detail the curve and stress of each verbal phrase and has faithfully shadowed in (by means of recondite harmonies) the changing emotional values. The result, musically, is deeply moving, but as a stage conception it remains problematical: the inherent discrepancy between the natural tempo of the play and that of its musical presentation confronts the producer with a fundamental difficulty which he can hardly be expected to overcome.

It is through the medium of radio that 'Riders to the Sea' comes into its own. Away from the visual world of the theatre, the music and the words can speak for themselves and to such effect that the work might almost have been written for broadcasting. Here, for once, the necessity of abandoning the stage spectacle becomes a positive

virtue; for the producer's problem is put aside, and the inner eye, when stimulated by the kind of music Vaughan Williams has provided, is far better fitted for heightening the drama than its physical counterpart. Moreover, since the opera is in every respect a chamber composition, the home listener is in a position to appreciate subtleties of thought which would tend to be lost in a theatrical setting.

To hear the production by Douglas Cleverdon in the Third Programme last December was to realize anew both the intrinsic power of the music and its importance in the composer's development. The performance, though not perfect, was far superior to that broadcast some time ago. Members of the Jacques Orchestra, under John Pritchard, gave an excellent reading of their difficult score, but the vocal interpretation did not carry quite the same weight. The central part of Maurya, the old mother who is left 'destitute with no son living', was sung movingly by Mary Jarred, but in rather too florid a style. Synge's realism and the asperities of Vaughan Williams's music call for a drier, less heavily romantic approach. On the other hand, the parlando recitative of the two daughters, Cathleen and Nora (Margaret Ritchie and Janet Howe), seemed unduly light and sylph-like, probably because much of the performance went a little hurriedly. That was unfortunate, for broadcasting's great advantage to the work is in avoiding the necessity of hurry and in allowing the score's many beauties their full musical value. One other misgiving—a small point—arose from the use of the Sea Machine (or was it in fact a wind machine?) which the composer has included among his orchestral forces. Over the air this does not sound convincing and might profitably be replaced by a sea recording, if that were judiciously handled. The comparatively crude 'effects' of the theatre are not well suited to radio, which demands a more faithful replica of the original sound.

'Riders to the Sea' is among the most poignant expressions of Vaughan Williams's humanity. Like 'Job' and certain of the symphonies, it strikes to the deepest level of human experience, working a vein very different from the benign good humour of 'Sir John in Love' or 'Hugh the Drover'. Synge's drama creates a situation in which plain, unsophisticated people are at the mercy of an environment infinitely stronger than themselves. The sea is their destruction, yet they cannot avoid it, for it also provides them with the

* There are a few short omissions, but only one is of any significance.

necessities of life. If struggle is called for, then so is resignation: beneath the outward cataclysm of their lives is a strange repose, a tragic faith in a merciful and benevolent God. It is easy to see how this would appeal to Vaughan Williams the Christian humanist; indeed, at bottom, it is a situation in which he, too, has found himself. If, for a moment, the composer be substituted for Synge's islanders and the sea taken as a symbol of the overwhelming forces in the modern world, then the work will assume its true proportions as a remarkably complete expression of Vaughan Williams's character and outlook. Listening, in the broadcast, to Maurya's soliloquy after the death of her sixth, and last, son ('May the Almighty God have mercy on Bartley's soul . . . and on the soul of everyone is left living in the world'), I was moved in a way that at once reminded me of the time when I read through that little motet, 'Prayer to the Father of Heaven' (1948), after a performance of the E minor Symphony. Such experiences are not quickly forgotten.

In its dependence upon suggestion and understatement, 'Riders to the Sea' has been likened to 'Pelléas et Mélisande'. So far as it goes, the comparison will stand, but it only amounts to the broadest generalization; the musical method may be similar, but aesthetically Synge-Vaughan-Williams and Maeterlinck-Debussy are poles apart. In 'Pelléas', recitative and musical suggestion are the vehicle of evanescence and unreality; in 'Riders to the Sea', they produce a stark earthiness quite foreign to Debussy's conception. Indeed, measured by Debussy's standards, Vaughan Williams's score is strikingly robust, even crude, and is that much closer to Mussorgsky; it has its roots 'among the clay and worms', not in refinement and sophistication. The common factor is the emotional restraint with which the human material is handled. Where there are storms in Vaughan Williams's orchestra, small as it is, they are invariably of the sea, the unseen protagonist; the vocal parts, with one exception, are in a subdued parlando and never soar away from their earthbound existence at Maurya's cottage. Even the exception, that of Maurya herself, whose part inclines more to arioso, is far from flamboyant or rhetorical; and if in this instance the composer has departed from strictly underlining the inflections of speech, it is in order to give weight to his central character—the only character that really matters. For the tragedy is Maurya's tragedy, and this is pointed at her first entry: her voice is contralto (in contrast with the two sopranos), her time *lento*, and her typical phrases have a solemn and measured tread. Musically, Bartley and the girls are not created 'in the round' as Maurya is; they seem, in retrospect, little more than accessories, which was Synge's intention.

Studying the score in its appropriate context, one is deeply impressed by the keen edge which the play set to Vaughan Williams's imagination. His handling of dissonance has a new flexibility and is no less intense (though less violent) than in much of the F minor Symphony (1935). Moreover, the dissonance is sustained and moulded and has a sense of movement; for it is created, not only by the bald clash of chords, but in polyphony. There are many passages that seem to look for-

ward, beyond 'Job', to the symphony's slow movement; yet one seldom feels that the thought is experimental or partly realized. Certain premonitions of the E minor Symphony are striking in a different way: they suggest that the composer, after reaching the serenity of the Symphony in D, turned again in his mind to the tragic vocabulary of the music-drama. A shift of key from E major to F minor instantly recalls the juxtaposition of those alternating chords (E flat major and E minor) at the end of the Epilogue; and one need not be looking for 'reminiscences' in order to feel the familiarity of Ex. 1. These (and there are others)



are no vain imaginings, and whether they be regarded as seeds, or merely as elements of speech, they have their own tale to tell in the development of Vaughan Williams's thought.

The sense of key is generally fluid and indeterminate, but there is always some tonal entity, some chord or pedal note, however short-lived, exercising a sort of gravitational pull; and it is in the relationship, or 'unrelationship', of these entities that richness and variety are achieved. When they pull against one another, acting simultaneously, there is no attempt at a *systematized* polytonality; their purpose is expressive, not dogmatic. Moreover, it is typical of the composer that, amidst so much dissonance, he should have known instinctively when to seek the relief of an ordinary common chord—C major, in fact (vocal score, page 40).

One could write at length upon the succession of apt touches to be found in this music. They have the additional merit of being discreet and unassuming; none has the character of an obvious master-stroke. The wan little two-part counterpoint associated with Maurya in the earlier stages; the momentary *largamente*, arrived at so naturally, on page 15 ('what is the price of a thousand horses against a son?'); the design of three minor chords for 'My heart is broken from this day': these at once come to mind. Mention must also be made of a short rising phrase which, in different guises, haunts the latter part of the work. It first appears, quietly and unobtrusively, as a funereal accompaniment to the old women who, entering the cottage ominously, one by one, herald the return of the dead Bartley (Ex. 2). Later it is



wonderfully transformed as the vehicle of Maurya's resignation and becomes the essence of her great



soliloquy (Ex. 3); and it is these triads, so characteristic of Vaughan Williams, that fade into the distance of the *niente* close. Is it purely resignation that the music denotes? In truth, there can be no describing the experience we receive, for Vaughan Williams has drawn from his succession of triads, notably the E major, emotional overtones peculiar

to the realm of musical expression and has quite transcended the text of the play. No other composer would have handled the situation with such ease and simplicity and yet so tellingly. It is here, in these last pages, that this adventurous treatment of Synge's tragedy is most powerfully vindicated.

The Musician's Bookshelf

'Italian Opera' ('The World of Music' series). By Francis Toye

[Max Parrish, 8s. 6d.]

'Verdi's Last Operas: Aida, Otello, Falstaff.' By Stephen Williams

[Hinrichsen, 6s.]

Francis Toye, his publishers inform us, has been not only a music critic and an intelligence officer, but also manager of the Restaurant Boulestin. He would doubtless have been dismayed in that capacity if a patron had insisted on sampling everything that was best on the menu in the course of a ten-minute snack. Mr. Toye, in setting out to compress the history of Italian opera into sixty-six pages (many of them half-occupied by illustrations) has attempted a hardly less audacious task. He takes the intelligent amateur rapidly and gracefully over the subject without putting forward any unusual perspectives or provocative judgments. He finds a little space for such minor composers as Logroscino and Cilea; and, though Puccini is the last composer to be dealt with in detail, Pizzetti and Dallapiccola are mentioned among the moderns. The exclusion of Wolf-Ferrari is regrettable—particularly in view of the success that 'I Quattro Rusteghi' has enjoyed at Sadler's Wells—but presumably the German element in his music has disqualified him, along with Busoni, from these pages. An American reader would be even more surprised to find no mention of Montemezzi, whose 'L'amore di tre re' is a standard work at the Metropolitan. Menotti, who began with Italian opera ('Amelia al ballo'), and whose later English libretti do not offset his claim to be regarded as the inheritor of Puccini's mantle, is also missing.

It is doubtless the need for compression that has led to such omissions, and also to one or two oversimplified historical statements. There is a misleading implication that Mozart did not take up the *opera seria* form until 'Idomeneo'; and Mr. Toye can surely not have had British listeners in mind when he asserts that Cherubini's church music, as distinct from his operas, is 'comparatively familiar'. There is a surprisingly offhand reference to 'a certain Marchesi' when obviously the famous castrato singer of that name is meant. A slip has been made in explaining the political acrostic which the patriots of the Risorgimento made on the slogan 'Viva Verdi': the first letter of the composer's name stood for *V*ittorio (. . . Emanuele *Re D'Italia*), not for a second and superfluous 'Viva'. The book's illustrations have considerable interest, but the dust-jacket's picture of a prima donna is unnecessarily alarming.

Stephen Williams has almost as many pages in which to deal with three operas as has Mr. Toye to deal with three and a half centuries. His book is a model of how a critical style may be engagingly personal without seeming bumptious or opinionated. Not only is he alive to theatrical as well as to purely musical qualities, but on occasion he shamelessly reveals the performer's point of view. Act 2, scene 1 of 'Aida' . . . is always beloved of the mezzo-soprano, partly, of course, because of the magnificent stuff she has to sing, and partly (although she would never admit it) because it gives her a chance of scoring over the leading soprano, for whom the composers nearly always write more attractive music'. His descriptions of the operas are vivid, and his analyses of 'Otello' and 'Falstaff' are considerably more detailed than those contained in (for instance) Kobbe's 'Complete Opera Book'. He does not shun comparisons either literary or musical, and he is capable of such an illuminating idea as this: 'Verdi in *Falstaff* is rather like Shakespeare in *The Tempest*; its music is as far removed from the blood stream of *Rigoletto* as the serenity of *The Tempest* is from the ardours of *Romeo and Juliet*.' But, alas, he is also capable of assisting in the current debasement of the word 'mystic' by writing of a 'luscious, mystic orientalism' in the temple music of 'Aida'. I suspect he means mysterious, or perhaps just misty.

The book is generously provided with thirty-eight music examples. The reader who is disconcerted to find Falstaff a soprano and Nannetta a baritone should interchange the position of the last two of them. On page 37 Mr. Williams promises to identify certain themes by giving the page-numbers from the vocal score, but the promise is not kept. The book ends with a list of Verdi's works which seems to be intended as complete, but is not so.

ARTHUR JACOBS.

'How Music Expresses Ideas.' By Sidney Finkelstein

[Lawrence & Wishart, 9s. 6d.]

For generations writers about the humanities have been discoursing nobly, if airily, upon 'Music and Life', expounding their ideas of the ways in which art ought to influence us. Only recently have many sought to find out what life, as lived by the various classes of folk down the ages, has done to music: how, and how far, the ages of patronage benefited or cramped the arts, and the ages of poverty (those same periods of time) stifled or stimulated. Naturally, as this century brought in a new ruling class, its upholders

To the Choir of Craghead Parish Church

Grant them rest

Anthem for S.A.T.B. (unaccompanied)

Suitable for Armistice and Memorial services

Words by R. F. LITTLEDALE, 1833-90

MUSIC BY

ARTHUR HUTCHINGS

London: NOVELLO & COMPANY, Limited

Andante con moto

SOPRANO *mf* O Thou in whom the spir - its live of all the faith - ful

ALTO *mf* O Thou in whom the spir - its live of all the faith - ful

TENOR *mf* O Thou in whom the spir - its live of all the faith - ful

BASS *mf* O Thou in whom the spir - its live of all the faith - ful

ACCOMPT *mf* *(for rehearsal only)* *Andante con moto* $\text{♩} = 80$

p passed a - way, *mf* Up - on their path that *f* bright - ness

p passed a - way, *mf* Up - on their path that *f* bright - ness

p passed a - way, *mf* Up - on their path that *f* bright - ness

p passed a - way, *mf* Up - on their path that *f* bright - ness

GRANT THEM REST

give, which shineth to the perfect day. O Light E -

give, which shineth to the perfect day. O Light E -

give, which shineth to the perfect day. O Light E -

give, which shineth to the perfect day. O Light E -

ter - nal! Je - su blest, shine on them all!

ter - nal! Je - su blest, shine on them all!

ter - nal! Je - su blest, shine on them all!

ter - nal! Je - su blest, shine on them all!

GRANT THEM REST

[illegible]

The image displays a musical score for the song "The Rose Tree." It includes vocal parts for Soprano, Alto, Tenor, and Bass, along with a piano accompaniment. The lyrics are: "The rose tree, the rose tree, / The rose tree, the rose tree, / The rose tree, the rose tree, / The rose tree, the rose tree." The score is written in 2/4 time and includes dynamic markings such as *p* (piano) and *pp* (pianissimo). The tempo is marked "In strict time." The piano accompaniment features a melody in the right hand and a bass line in the left hand, with various musical notations including notes, rests, and slurs.

GRANT THEM REST

Tempo I

mf
By wa-ters of re - fresh-ment lead the souls which thou hast

mf
By wa-ters of re - fresh-ment lead the souls which thou hast

Tempo I

mf
By wa-ters of re - fresh-ment lead the souls which thou hast

mf
By wa-ters of re - fresh-ment lead the souls which thou hast

Tempo I

mf

p *mf* *f*
sum - moned hence; In green and smil - ing pas - tures

p *mf* *f*
sum - moned hence; In green and smil - ing pas - tures

p *mf* *f*
sum - moned hence; In green and smil - ing pas - tures

p *mf* *f*
sum - moned hence; In green and smil - ing pas - tures

p *mf* *f*

GRANT THEM REST

lead thy saints in lov-ing pro - vi-dence. O Light E - ter - nal!

lead thy saints in lov-ing pro - vi - dence. O Light E - ter - nal!

lead thy saints in lov-ing pro - vi-dence. O Light E - ter - nal!

lead thy saints in lov-ing pro - vi - dence. O Light E - ter - nal!

Je - su blest, shine on them all! Shine

Je - su blest, shine on them all! Shine

Je - su blest, shine on them all! Shine

Je - su blest, shine on them all! Shine

GRANT THEM REST

on them all! Shine on them all, and grant them

on them all! Shine on them all, and grant them

on them all! Shine on them all, and grant them

on them all! Shine on them all, and grant them

rest, and grant them rest.

rest, grant them rest.

rest, grant them rest.

rest, grant them rest.

rest, grant them rest.

rest, grant them rest.

rest, grant them rest.

rest, grant them rest.

SEASONAL MUSIC

E = Easy ; M = Moderately difficult ; A = Advanced.

ADVENT

J. S. Bach (arr.

Sampson, G.) .. Zion hears (from Cant. 140) Anth. 1255 6d. SATB E

CHRISTMAS ANTHEMS

Churchill, N. .. Behold, I bring you good tidings .. Anth. 1257 6d. *S solo* E

Lang, C. S. .. The time draws near the birth of Christ .. Anth. 1242 9d. *SATB and additional unison choir* M

Rowley, A. .. Hark ! what news the angels bring .. M.T. 1208 4d. *unison* E

Sampson, G. .. Welcome, Holy Babe .. M.T. 1233 4d. A

CAROLS

Beckett, J. S. .. I sing of a maiden .. Carols 551 4d.

Chambers, H. A. .. Our Master hath a Garden .. 549 3d.

Chisholm, R. .. The ending of the year .. 542 3d.

Cockshott, G. .. The Holly and the Ivy .. 541 5d. *Bar. and S. solos, unison chorus and piano*

Darke, H. .. When Christ was born .. 537 3d. *SB divide*

Edwards, O. .. So calm the night .. 535 3d.

Goodchild, A. .. Nowell, sing we with mirth .. 547 3d. *S and descant*

Harwood, B. .. What sweeter music can we bring .. 543 5d.

Knight, H. .. When the sun had sunk .. 539 3d.

Lang, C. S. .. A Cradle Hymn .. M.T. 1209 4d.

Maslen, B. J. .. Now make we merry .. Carols 532 3d. *S or T solos*

" .. Sun of Righteousness .. 533 3d.

" .. By-by, Lullaby .. 534 3d.

" .. Two Wartime Carols .. M.T. 1184 6d.

Pasfield, W. R. .. Sweet was the song .. Carols 550 3d.

Phillips, M. .. Christmas bringeth Jesus .. 538 3d.

Rowley, A. .. Carol of Welcome .. 548 3d.

Sampson, G. .. Welcome, Holy Babe .. M.T. 1233 4d. *S and T solos*

Vann, W. S. .. On Christmas Day .. Carols 531 3d.

EASTER

Chambers, H. A. Two Easter Carols :
This happy Easter Day }
Thou hallowed morn } M.T. 1188 4d. *unaccompanied* E
of praise .. }

Bach-Sampson .. Jesu, Fount of consolation .. M.T. 1180 4d. E

Poole-Connor, D. If ye then be risen .. M.T. 1237 4d. E

ASCENSION

Bach, J. S. .. Chorale : O Jesus Christ, Thou dearest Lord .. M.T. 1190 4d. E

WHITSUN

Bach, J. S. .. Chorale : Holy Ghost, dispel our sadness .. M.T. 1202 4d. E

ALL SAINTS

Sampson, G. .. There is a blessed home .. Anth. 1244 6d. *STB divisi* M

NOVELLO

ANTHEMS FOR SPECIAL OCCASIONS

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MORNING

Sampson, G. .. Awake, my soul M.T. 1161 6d. *SB divide*

EVENING.

Conway, M. P. ..	Evening Hymn	M.T.	1150	4d.		M
Churchill, N. ..	Abide with Me	Anth.	1250	6d.		M
Chambers, H. A.	Before the ending of the day	M.T.	1178	4d.		E
"	Save us, O Lord, waking ..	M.T.	1124	4d.		E
Harker, C. ..	Holy Father, cheer our way	M.T.	1151	4d.		E
Harwood, B. ..	Sweet Saviour, bless us ..	M.T.	1187	4d.	<i>S solo</i>	E
Purcell (arr. H. A. Chambers) ..	Now that the sun	Anth.	1259	6d.		M
Stocks, H. C. L.	O Gladsome Light	M.T.	1223	4d.	<i>unaccompanied</i>	E

COMMUNION

Watkinson, J. R.	Bread of Heaven	M.T.	1204	4d.	<i>S solo and SATB mostly unaccompanied</i>	E
"	Dearest Jesu, we are here ..	M.T.	1206	4d.	<i>Men and SATB unaccompanied</i>	E

THANKSGIVING AND NATIONAL

Bach, J. S. (arr. Sampson)	Now thank we all	M.T.	1176	4d.	<i>unison, descant</i>	M
Jones, H. ..	O be joyful	Anth.	1239	6d.	<i>Harvest</i>	M
Robson, W. ..	An awakening	M.T.	1171	4d.		M
Rowley, A. ..	Sing to the Lord	M.T.	1217	4d.	<i>Harvest, unison</i>	E
Shaw, M. ..	O clap your hands	Anth.	1237	6d.		M
Smart, R. ..	O give thanks	Anth.	1248	6d.	<i>short T solo</i>	M
"	Praise the Lord, O my soul	Anth.	1249	6d.		M
Redman, R. ..	O God of earth and altar ..	M.T.	1182	4d.	<i>unison and easy SATB</i>	E
Thiman, E. S. ..	The King, O God	M.T.	1166	4d.	<i>unison and descant, SATB optional</i>	E

SHORT ANTHEMS

Alcock, W. G. ..	For Thou, Lord, art holy ..	Sh.Anth.	293	4d.	<i>SATB unaccom., TB divide (Introit)</i>	M
Chambers, H. A.	God be in my head	P.C.B.	1255	2d.		
Bach J. S. (adapt. Sampson)	Wherefore, O Saviour, so long in returning	Sh.Anth.	301	4d.		E
Gibbons, O. ..	In humble faith I dedicate to Thee	"	300	4d.	<i>SSATB unaccom.</i>	M
Hutchings, A. ..	All ye that pass by	"	294	4d.	<i>(Passion)</i>	M
"	Hosanna to the Son	"	295	4d.		M
"	God is gone up	"	296	4d.	<i>(Ascension)</i>	M
"	O how glorious is the Kingdom	"	297	4d.	<i>(All Saints)</i>	M
Moss, R. Britton	A Prayer for Peace.. ..	"	299	4d.	<i>SATB unaccompanied</i>	M
Pritchard, E. L. M.	Teach me, O Lord	"	302	4d.	<i>(Introit)</i>	M
"	Let my supplication	"	303	4d.	<i>(Introit)</i>	M
"	O let Thy merciful kindness ..	"	304	6d.	<i>unacc. (Introit)</i>	M
"	I have had as great delight ..	"	305	4d.	<i>(Introit)</i>	M
Rhodes, H. ..	O loyal Hearts	"	298	4d.	<i>(Armistice)</i>	M

NOVELLO

have made their own interpretation of art-history, their own philosophy of how art should be seminal in life. Most history books, being written from what these new philosophers are apt to call the Ivory Towers, offer little but the bare, uncriticized story of creative work; they do not seek to translate or to anatomize, to account for the emergence of fashions by reference to ways of living and the reasons for these. In this short book (it has only, apart from a Glossary, a hundred and fourteen pages) Mr. Finkelstein looks at music's history in the light of the new upthrusts of democracy; so the reader who is willing to take this point of view (not necessarily to cherish it for ever) must not be put off by such sentences as 'Beethoven's art is the classic creation of bourgeois realism...'. He marks both the qualities and (as he sees them) the limitations of such art down the ages. In the spirit of *audi alteram partem* I am pleased to read the book, having heard the old original side so many times. One is not required to agree with all, or even much, that an author puts forth, in order to profit from him. Some people will dislike the idea that music should be used in the service of a philosophy of living: yet Nietzsche offered a good text when he said 'Unity of style in all the expressions of life is the chief test of a civilization'; and ideas about 'socialist realist music' may be clarified upon reading Mr. Finkelstein's ninth chapter. The U.S.A.'s way of life, and its effects upon music, as the author has through residence in that land observed them, are finally examined, and compared with conditions in the country whose principles are most widely different—the U.S.S.R. Some of the conclusions reached—for example, those as to the 'melting pot' myth—I can confirm from my own considerable experience in the States. There is a useful, calm discussion of the effects of criticism in Russia: as to this, my impression is that the greatest single difficulty is to separate fact from fiction: so many agencies are working upon one side, so few on the other. Mr. Finkelstein, like all men of goodwill, sees the composer as a potential maker of friends in all lands. He also faces the problem to which few seem to have a sufficient answer: why is contemporary music so largely 'uncomprehended and unloved'? The world needs love, and so much new music engenders only enmity. It is clear that conventional histories are poorly balanced. I think Mr. Finkelstein's survey a useful corrective, or gloss, upon both art and life, and upon the growing conception of music as Big Business. In a world in which the professedly most civilized sections still make the encouragement and development of high talent so largely dependent upon the possession of money.

'Music in Australia.' By Arundel Orchard

[Phoenix House, 30s.]

It will surprise many musicians to be told that the musical history of Australia began a century and a half ago. Dr. Orchard diligently chronicles it all, after minute research in every possible quarter. He pretends to no literary graces, but his story and his many pictures cannot fail to interest everyone who likes to read about pioneering.

W. V. Wallace, the composer, established a school of music in 1836. He and J. P. Deane may be considered the earliest Fathers of Australian music, which flourished first in the 'Mother Colony', New South Wales, largely at Sydney. Yet the Chair of Music in this city's university was established only in 1928. Dr. Orchard was for some years the Director of the Sydney Conservatorium, following Verbrugghen, of whose rather stormy career nothing harsh is said, and being followed in turn by Bainton and Goossens. Upon inevitable rivalries and human weaknesses the author is almost silent: his kindness leads him to speak well of all. Inevitably, we must to some extent sort out for ourselves the bigger men, among so many worthies painstakingly named. The names of native performers spring to mind—Melba, Ada Crossley, Eileen Joyce, and a remarkably large number of others. (Something in the good air?) We hear also of the British and foreign musicians who took a chance in a strange land in which, apparently, a piano was first played in 1790. Native composers were early heard: the forerunner, about 1826. In 1843 the first Italian opera, Rossini's 'Barber', was performed. Musicians travelled energetically; hotels opened up concert-rooms; but in some fairly large centres orchestras were slow in development: Hobart, Tasmania, for example, organized its first 'symphony' in 1922. There is a great need, says the author, for opera houses which are also suitable for concerts. The various Broadcasting Commissions, it seems, tend to absorb a very large proportion of the available musical talent: they 'are now almost concert agents', and largely control musical affairs in general. Dr. Orchard speaks well of the commercial stations, whose advertising gives him little annoyance. In this comprehensive account of every aspect of musical progress—in the theatre and church, the music-school, the publishing office and the home—I like best to muse among the notes upon the earliest music-makers, such as the hotel proprietor of 1829 who solicited vocal talent, 'either with or without pay', to step forward and lend its aid in 'this harmless amusement' of concerts. There are some facts about the music of the aborigines, a people proved to have considerable artistic powers, as Miller and Rutter's recent book, 'Child Artists of the Australian Bush', so delightfully proves. As early as 1834 the physician-botanist Dr. Lhotsky published a tribal song, and a century later the Adelaide professor Harold Davies (brother of Sir Walford) was a member of a research board which issued notes on such music. Most of the melodies heard were pentatonic; in a compass of about an octave, they had a downward trend, beginning on the highest note, with a limited decorative tendency; the voice quality was thin and generally high. Three such examples are here printed, from the aborigines' repertory of 'snake songs', corroboree ditties, and the like.

'Rachmaninov.' A Biography by Victor Seroff

[Cassell, 21s.]

One cannot expect much that is fresh in such a book, for several studies of the composer-pianist have already appeared. Not everyone, perhaps,

knows that he shone in a third capacity—as conductor; he was offered, but declined, that post with the Boston Symphony Orchestra. His story wins sympathy; it ought to, if only for that ‘Prelude’. Perhaps he was created to be haggard. Born to luxury, he knew hard times. He grew up adoring Tchaikovsky, yet finding sufficient individuality to make his compositions more than echoes of the great man. Unable to make a happy life in the new Russia, he went to America, becoming a U.S.A. citizen, only a few weeks before his death. A happy marriage was a comfort, but he had few friends. Mr. Seroff fills his book with good matter, in letter, anecdote and quotation. To the affair of the boycott and reinstatement of the composer’s music in the U.S.S.R. two chapters are devoted—not (as may be expected) to the glory of Rachmaninov’s native land. Of the other side it is more difficult to find a reliable account. The exile from home, ‘lost . . . his people, his sounding-board. . . . He could not live without a Russia’, and never became Americanized. It is the not unfamiliar story of the admired, envied, unhappy ‘star’.

W. R. A.

Books Received

Mention in this list neither implies nor precludes review in a future issue.

- ‘Structural Hearing: Tonal Coherence in Music.’ By Felix Salzer, with a Foreword by Leopold Mannes. Two volumes. New York: Charles Boni.
- ‘Italian Opera.’ By Francis Toye. Pp. 66. Max Parrish, 8s. 6d.
- ‘A la recherche d’une musique concrète.’ By Pierre Schaeffer. Pp. 228. Paris: Editions du Seuil.
- ‘You and the Opera.’ By Stephen Williams. Foreword by Stuart Wilson. A pocket guide. Pp. 87. Macdonald & Evans, 6s.
- ‘Alte und Neue Musik: 25 Jahre Basler Kammerorchester.’ Zürich: Atlantis Verlag.
- ‘Zehn Jahre Collegium Musicum, Zürich.’ Die Konzerte des Kammerorchesters Collegium Musicum, Zürich, 1941-51. From the College, Zürich.
- ‘Medio Siglo de Vida Musical.’ Ensayo autobiográfico. By Hector Panizza. Buenos Aires: Ricordi Americana.
- ‘Notes without Music.’ By Darius Milhaud. An autobiography translated from the French by Donald Evans and edited by Rollo H. Myers. Pp. 258. Dobson, 21s.
- ‘The Englishman makes Music.’ By Reginald Nettel. Pp. 208. Dobson, 18s.

Gramophone Notes

Prokofiev’s Piano Sonatas

These works have been well documented in the *Musical Times* at the hands of Frank Merrick. Using copious quotations, he wrote on no. 6 in January 1944, nos. 1 to 5 in January 1945, and nos. 7 and 8 in August 1948. In February 1949 these notes had a column on no. 7, which Decca had just issued in a performance by Friedrich Gulda. Decca has now issued a long-playing record of no. 2 in D minor and no. 5 in C, the pianist being Robert Cornman. One decided impression is that Prokofiev’s piano music must be interesting to study and to play; yet the sonatas are not in the general performing list. Fortunately the gramophone is not put off by lack of vogue. These sonatas are also interesting to listen to from the arm-chair; and as passage succeeds passage you may add more specific epithets such as provoking, tickling, pleasing, amusing and clever. Add it all up and you will conclude (at least I do) that Prokofiev’s piano music stands apart from most other piano music of the last twenty years, which (let us admit) may have many sternly contrived merits, but is certainly not fun to hear. Other epithets that pop up are odd, puzzling and (rarely) uncouth. They have to do with Prokofiev the modernist, occasional atonalist, and eccentric personality; and they all, including the pleasant ones, have to do with his inventiveness. That is where Prokofiev scores over most others. ‘There is always something going on, and not just pretending to go on’ (so I wrote of Sonata no. 7). If you seek a broader power than that of being active from line to line, listen closely to the Andante of no. 2. It is a piece that grows from page to page, elaborates finely when a subject returns, steadily builds up a form, and from that form gains space for eloquence. In fact, it is a composition. Another faculty in which Prokofiev excels is his ready contrivance of piano textures,

especially in quick-moving harmony; only in Rachmaninov do the fingers ‘talk piano’ (as well as music) with such variety of effect. This aspect of the sonatas should attract more pianists than it does. It seems to have engaged the mind of Mr. Cornman, for in the recorded performance there are signs in plenty that he takes more than a professional interest in his task. (Decca LXT 2691.)

Brahms’s Piano Quintet

Six years ago an attempt, highly creditable to all concerned, was made to reconstruct and rehabilitate the original string quintet version of the famous and favourite piano quintet in F minor, op. 34; and injudicious onlookers asserted that Brahms would have done better to stick to the string version. The argument in favour of all-strings was that the piano overloaded the scoring and set up an antiphony of mass against mass that was not inherent in most of the music. The criticism is of course too general, and takes no account of that all-pervading law in the affairs of mice, music and men which lays down that sometimes it is so and sometimes it is not. There are plenty of passages in op. 34 where the piano is not a separatist but a true chamber-music collaborator, and plenty where its form of utterance is essential to what the music is saying. The pianist in the Quintetto Chigiano, Sergio Lorenzi, seems to hold this opinion and to be intent on proving the truth of it. He does not overload. He uses the impact rather than the weight of piano tone, with more of *staccato* than of *pesante* in the style; and when the piano throws a rhythm across the string tone the rhythm is the major part of what it adds. Throughout the first and third movements one is forced to agree, by the proof of sound, that this is music for four strings and a piano. It may be true that piano tone becomes a little tiresome in the repetitive second movement. The finale is too poor in

inspiration for the scoring to be a major subject for thought; Lorenzi can do nothing to counteract that musical manufacture, and the frequent overloading. (Decca LXT 2687.)

Beethoven, op. 59, no. 3

The most searching test is the last movement, not because it is difficult to play, but because it so easily leads to uncouth noises and rowdiness. (I have heard performances for which that was the only word.) The New Italian Quartet deliver the piece with the utmost spirit, yet without loss to their instinctive polish; they play the notes with vital action, put silk into the tone, and leave the liveliness to Beethoven. And Beethoven's vigour has more to give us under this treatment than when the players are trying to drive it home with their bows. The other movements need not be dwelt upon; they are finely played. The New Italians also give a spirited and subtle account of the Schubert Quartettsatz on the latter half of side 2. (Decca LXT 2679.)

Haydn and Boccherini

The same players give all their sensibility, warmth and live expressive ensemble to Haydn's op. 64, no. 6 in E flat and the Boccherini Quartet in D, op. 6, no. 1 which they recorded in 1949. (Decca LXT 2680.) On the music and the playing no further remark is necessary. But the ear is soon beginning to ask whether this l.p. record is conveying the tone of the strings with all the body and colour that it ought to possess. But we shall consider that problem in a moment.

'Ansermet Highlights'

After a few minutes of 'L'après-midi d'un faune' (on Decca long-playing LX 3072) I brought out my stock of 78 r.p.m. fauns and soon had my suspicions confirmed. The l.p. deities are unpredictable; their acoustical gauze curtain is always present, but it may be a thick or a thin one. For these dubious goings-on in Sicily they chose an extra thick one. The music comes through a haze; string tone is bodiless and sallow; and the oboe is sour. Since wording that possibly over-stressed indictment I have played yet another 78 record (a Decca issue), and it gave me sounds of full colour, a sweet oboe, and strings of rich sonority. Here, then, is a case where the privilege of continuous hearing is bought at a price. If you have just been listening to this otherwise beautiful *Après-midi* (Ansermet and the Orchestre de la Suisse Romande) you had better remove the needle as soon as it is finished. Otherwise you will have Stravinsky's 'Circus Polka' crashing in on your dreams. Not a pleasant interruption, for where the sounds are already raucous the deities, or demons, like to make them more so. On the other side Ravel's 'Alborada del Grazioso' wavers between sounds pleasant and sounds unpleasant, which may be partly Ravel's fault. Finally a bit of spare space is filled with Prokofiev's 'Three Oranges' March, which is certainly not an Ansermet highlight. The distinguished Swiss conductor can turn on brighter beacons than that.

Microgrooves and Sound

The above seems to be an exceptional case, for Decca has issued long-playing orchestral records that leave little wanting in quality of sound. Chamber music, judged by present examples, is in an indeterminate state. At the first onset there is some sourness and lack of body; but after a while the ear becomes half acclimatized and the music—by Haydn or Beethoven—seizes the whole of one's conscious attention. This seems to be more likely to happen within the narrow range of string-quartet tones than with a score like 'L'après-midi', in which so much intrinsic meaning is bound up with tone-colour. For much the same reason one can forget that the tone of the piano is subject to l.p. deformity. Neither in the Prokofiev nor in the Brahms did I feel any lingering sense that the ear was being harassed.

In the sum, there is always some defect of tone in l.p. to which in one way and another we can become impervious. This is not an ideal state; but it differs only in degree from the whole state of gramophone recording; for the sounds of the finest recordings have never been the same as the real thing. There has always been a fault of quality to which we have to become impervious.

Arrau in Beethoven's op. 10, no. 3

Two criticisms spring to the pen; but first let us listen to Claudio Arrau's piano playing. It is based on the feather touch, so that when weight is added nothing is heavy. It has nimbleness as an independent quality, apart from the dictates of the metronome. It has a rare vocabulary of small-scale rubato; and in gradation of tone it makes fine play with *poco più* and *poco meno*. Given this set of habits no pianist is better equipped to play Beethoven's first movement, as Arrau does, with excess speed. No doubt he takes it at the right pace for his fingers, and for what Beethoven means to him. But Beethoven loses, for that airy dance is not the whole of his music. There should be a stronger tread of sense. Some of those themes and figures sound pinched for want of breath, however expertly they are delivered. Come to the second movement, inscribed *Largo*—'in a large manner'. (Curious how many take it to mean dead slow.) We can perhaps read Arrau's mind as he settles down to this great movement. To a Latin, the music is of foreign make; his temperament cannot naturally get on terms with it. He thinks of Beethoven's frown, and tells himself that these Teutons take their solemnities very portentously: that is, very slowly. So, the more he drags the nearer he will come to Beethoven's spirit. He takes a minute over the first eight bars. (Try it, and you will say that hearing is believing.) Arrau keeps to his snail's-pace throughout the movement: a remarkable instance of devotion to principle, for his instincts must have been tugging at his sleeve and whispering 'get on with it'. His instincts have their way in the other movements, and in the matter of speed they happen to be in agreement with what the music says and feels about itself. I doubt whether I have ever heard the finale more delightfully played. (Col. LX 8917-19.)

W. McNAUGHT.

Round about Radio

By W. R. ANDERSON

THE most interesting, even exciting novelty—for such it can reasonably be called—has been John Tobin's edition of 'The Messiah'. We are keenly indebted to him. All the same, a debit-and-credit account should be opened, with more extensive delvings than I have yet seen, concerning those new forms of certain movements, that counter-tenoring, which I confess I do not like (however well done), and those comic cadenzas, so illuminating a commentary on the monstrous one-time domination of singers, and on an aspect of composers' taste which ought to be more fully explored. Taste, it appears, has improved, if singing has not. Listening to these typical ditherings of a decadent day, I remembered Handel's very audible greeting to a particularly divagacious freebooter, when he came to the end of an enormously long cadenza: 'Welcome home, Mr. Dubourg!' Our remark today would more likely be 'Was your journey really necessary?' In the matter of balance of forces, choral and orchestral, we gain. Handel had about equal numbers—twenty-five to thirty-five. In the monster festivals we used to get about seven singers to every player, which is absurd. In the matter of raucous double-reed tone we gain, also: nobody wants to go back to the original, there. This three-hour 'Messiah' experience was almost overwhelming. Mr. Tobin and his forces put up a capital show. Fine detail in rhythmic life can scarcely be expected, of course, in the present lowish conditions of British vocalism. Perhaps the first and strongest impression is the difficulty in using the imagination to get back into the spirit of Handel's day. Other thoughts: how easy to score at lightning speed—as thinly as that; what a gap yawns between the jog-trot convention of some items and the penetrating flash of the finest moments; how interesting, looking back a decade or more, is the comparison with Beecham's famous re-reading, which emphasized, among other elements, the very strong dance-impulses in so many of the early movements; what a bore the *da capo* aria can become; and the queer flexibility of Handel's theology.

Here was youthful zest exhibited in the antique. With full respect, the term might be used of another of the month's occasions, when our sprightly octogenarian Ernest Newman discoursed upon his elder brother in another branch of craft, Toscanini. Here was all the expected wisdom, which we are apt to call 'common sense', and which is so uncommon. We may not wholly subscribe to Verdi's idea that 'interpreter' is the wrong word for performers and conductors: but there is room for much educational work, to teach young people not to idolize them. E.N.'s strongest impression of Toscanini's work in 1930 was the exceptional clarity of the texture: the score was not distorted, but things never heard before (or, from other performers, since) came out. The conductor, too, handled 'Tannhäuser' as if it were brand-new. The problem of choosing illustrations for a

short talk is almost insuperable. Taking a risk, Mr. Newman chose some of Toscanini's 'Traviata' records, asking us to listen chiefly to the orchestra, not the singers, and to note how the waltz-back-ground became *macabre*, and a 'tum-ti-tum' accompaniment significant.

A postscript on American radio, concerning the bulk of which I wrote realistically in July. There are some praiseworthy Third Programme types there, chiefly sent out from universities. Robert Reid estimates the number at over a hundred and thirty. A few municipalities also operate such stations, which boldly offer classical music. The Ohio state university's W.O.S.U. station, competing with eight commercial radio bodies in the state's capital, Columbus, seems to be highly esteemed. Its staff salaries (paid from the university's budget) cost £34,000 a year. This news will make many an official at our homes of learning sigh for the more financially spacious American conditions.

Ana Maria Iriarte sang Halffter's arrangements of seven Spanish songs. At first she sounded too serious; later, she expanded, glowed, and employed her fine big lower range in the most telling way. Every time one hears such singing of music that is so splendidly 'foreign', one realizes the impossibility of its being superbly done by anyone but a native: and also, to some extent, the limitation of national sensibility which prevents our ever getting all the meaning out of it; but the experience of listening and imagining is highly refreshing.—Durufle's 'Requiem' might, I feared, be another of these crabbed affairs, like Messiaen's music. It was a happy surprise: a most attractive forty-minute setting, with plenty of impetus, not to say rumbustiousness (in the good French way) and ready dramatic deployments. The modal-pastoral chorus work is especially happy, and the end endearing, as is Fauré's—though the bulk of the work is very different in spirit from the older man's. (This composer, I see, is fifty.)—Another aspect of French art was presented in Pierné's piano quintet op. 41 (*Quintette de l'Atelier*). Here the prolific composer (he died in 1937), so little of whose work we hear, is roundly shown as a sound, if rather pertinacious builder, fond of generous, ample scoring for which the right word seems to be 'lush'. The feeling of not very flexible tenacity is strongest in his five-four movement, where we are rather too conscious of the time-scheme.—Frank Martin's piano trio on popular Irish melodies is not calculated to make them more popular. Apart from a moody, well-designed slow movement, and (in part) a Jig, where nobody can go entirely wrong, I thought this scannel-scraping yet Another Injustice to Ireland.

Ever fascinated by the problems that are obvious when studying the music of words, I was glad to hear J. Isaacs speaking about 'The Voice of the

Actor', a talk illustrated by examples of declamation from Irving to Edith Evans. The speaker believes that the chief difference between then and now is the present general lack of 'authority'. We old-timers are apt to think that another one is the deterioration of ears. My own strongest complaint is that so few actors show that they have a sense of rhythm—especially in blank verse, which is mostly gabbled or 'thrown away'. In range and power, beauty and meaning, one has to go far to find the equal of, say, an Ainley or a Forbes-Robertson.—Verdi's 'Giovanna d'Arco' is, as regards the plot, best passed over with charity, though it is hard to forgive the coarse perversion. There are some endearing bits, born of the composer's naivety: some slick soldier-music is amusing, and everything is easy to follow, there being few characters. Tebaldi, as the heroine, was admirably dramatic: one had to avoid thinking of Shaw's Maid, the unsophisticated country girl. Among the insoluble problems of opera appears to be this of the portrayal of youth and innocence by necessarily experienced and sophisticated singers. One or two of these came near offending by the use of the intrusive 'h', a habit fit only for the lazy and less competent (one marks them in our B.B.C. ranks now and again). Those terms could certainly not be applied to the Italian cast here. I liked especially Bergonzi's easy control, as the French king. Verdi, of course, flops when the spirits enter, and he sometimes drives home his melodramatic points with a heavy hammer. As always, there are endless pleasures in watching his growing subtlety. We cannot be too grateful to the B.B.C. for letting us observe that growth, in the series of early works it has put on, even though only in recordings.

Rawsthorne's second piano concerto (Curzon) contains many well-worked ideas. As so often, one votes it clever, but lacks a tune to cherish. It seems cold, hard-natured, but not so harsh as most music now. I don't yearn to live with such creations.—Rowley's 'Sailor's Garland' (B.B.C. Singers) is in the strong native tradition, with the spice of personal feeling. 'After Dark' perhaps shows best of all the composer's grasp upon national sensibility. The hearty style seems easy to bring off, but let anyone who thinks so try to be a little different from the crowd!—More hearings of Arrau reminded me, at times, of Mrs. Battle on Whist: the clear fire and the rigour of the game. No sentimentality: perhaps a little lack of that sentiment which is basic in Beethoven, and which is apt to be neglected. His account of the thirty-three (or is it three-hundred-and-three?) Diabelli variations I thought the grandest exposition I could remember of this, the Greatest Variety Show on Earth. I found it a useful discipline to play the sonatas myself, just after Arrau. A friend even tried playing them *with* him, in order to understand his very slight rubatos. We agreed that scene three of our séance might best be played as a gas-oven duo. . . .—Racine Fricker's organ sonata (P. Dore) uses the instrument with dark power. From one scoreless hearing little can be taken away. The composer's idiom seems to be stronger in consistency, and his drive in coherence,

than that of many young composers of today, but I cannot find any real pleasure in his writing. This matter of consistency goes further than a mere fitting of means to ends. It raises a further question. Of so many contemporaries we can say, with varying degrees of pleasure, 'Yes, he can certainly score', or 'Nobody does this twelve-note juggling better' (rarely, 'Ah, what a lovely idea!'). Real fusion of means is the rarest thing. Whether Bax's ideas in the Sixth (1934) are his most significant (for me, or for most folk), I doubt: but how he stands out, among nearly all craftsmen, in making something new out of the harmonic-orchestral web! No one else quite equals him in that, to my mind. Again, how few allow the lyrical element play in such elaborate music as this. Bax, even when least easy to take in, never loses his grasp on the humanities.

Monteverdi's 'Orfeo' seemed more colloquial than theatrical. I could not find all of it very impressive. The very keen dance-rhythms in the choral work were among the most pleasing moments. Probably we got out of it as much as we now can: it is difficult to think oneself wholly back into the earliest days.—Bloch's early C sharp minor symphony was a welcome near-novelty. This half-century-old expansive work holds something more than the expected Wagner-Strauss magniloquence. The voyaging youth of about twenty-two had uncommon resources. The movements, which last about three-quarters of an hour, are notably spacious. Their titles were not announced; perhaps Bloch does not now wish them named. They were 'The Tragedy of Life', 'Happiness and Faith', 'The Irony and Sarcasm of Life', and 'The Triumph of Will'. He tended, like most young men, to overdo the exuberance of the rich scoring: one may smile a little at the xylophone and bells in that gorgeous fugueing finale. There was sufficient in the symphony, one would think, to make people sit up and hail the composer, away back as the century began; but he had a hard time, long after that. Now, for some of us, he is one of the most interesting and heartening composers still at work.

Hans Leygraf played some of the less familiar Bach (the Toccata in E minor) and Mozart (the 540 Adagio). The toccatas offer some curious points of harmonic interest and technical device: the E minor a thrumming that it amused me to compare, over the centuries, with Elgar's, in the violin concerto. Mr. Leygraf's way with these, and a Brahms Ballade, seemed to me sound and sensitive. I have not heard him otherwise than by radio: a proviso which ought, ideally, to be made before one states a judgment of any broadcast. I heard this player on the Third. My Home programme is, in this part of the world, often unreliable as a basis for an opinion of technique.—Some New Music proved unexpectedly mild, Arnold Cooke's string trio (sixteen and a half minutes) being bright, slick, professional music, John Joubert's 'Divertimenti' for piano duet, rather dark and dogged, and Egon Wellesz's suite for unaccompanied flute, five and a half minutes of pleasing fancies; but then, I always say nobody can go wrong with solo wood-wind.

W. R. A.

Church and Organ Music

ROYAL COLLEGE OF ORGANISTS

Diploma Examinations (Associateship and Fellowship), London and Glasgow, January 1953

The Syllabus (which is the same as that for July 1952) may be obtained on application to the College.

Choir-training Examinations, May 1953

The Syllabus may be obtained from the College in October.

Summer Vacation

The College will reopen on Monday, 1 September, at 10 a.m.

Organ Practice

The charge for organ practice during September is 2s. per hour (members only).

J. A. SOWERBUTTS
(Hon. Secretary).

MISCELLANEOUS

Bangor Cathedral

The fourteenth centenary has recently been celebrated. Dr. Leslie D. Paul gave an organ recital which included the Prelude from Rheinberger's Sonata in B flat minor, Whitlock's 'Exultemus', Bossi's Scherzo, Bach's Prelude and Fugue in C and Franck's Choral in A minor. The Communion Service was Stanford in B flat, and the Canticles at Evensong were sung to Paul in D. The anthem was Charles Wood's 'O Thou, the central orb'.

Presbyterian Guild of Organists and Choirmasters

The Summer Meeting was held at St. Andrew's, Eastbourne, on 28 June. An organ recital was given by Miss Eva Brown. The Canticles at the Service which followed were sung to Stanford in C and the anthems included Stanford's 'O for a closer walk' and Henry Coleman's 'Rock of Ages'. Mr. R. D. Curry played the concluding voluntary.

Royal School of Church Music

The Council of the R.S.C.M. has appointed Mr. Gerald H. Knight to be its Director. The Royal School is in negotiation with the Croydon Corporation for a lease of Addington Palace as headquarters and a centre of church music for the whole Anglican Communion.

The three services of the Harrow Deanery Choirs' Festival were held on 10, 11, 19 June at the churches of St. Andrew, Sudbury, St. Anselm, Belmont, and St. George, Headstone. Fifteen choirs were represented. Canticles were sung to Stanford in B flat and the anthems were Attwood's 'Teach me, O Lord', Travers's 'Ascribe unto the Lord' and Bairstow's 'Jesu, the very thought'. Mr. Ernest A. Harris conducted.

The annual Festival Evensong was sung in the Church of St. Margaret-the-Queen, Streatham Hill, on 28 June, by the boys of the Church Choir and of Christ Church, Gipsy Hill. Canticles were sung to Thiman in G and the anthem was Alan Burr's 'God Who knowest the things that are'. Mr. Martin Hawkins and Mr. George W. Hoare shared the accompanying. The Service was preceded by an organ recital given by Mr. Brian Goodwin.

A performance of 'The Creation' was given in Brighton Parish Church on 2 July by the St. Peter's Choral Society accompanied by the Sussex Rural Music School String Quartet, Victor Bradley (organ) and Henry Bulley (continuo). Mr. Gavin Brown conducted.

Mr. A. C. Rackham completed fifty years as organist at St. Anselm's Church, Hatch End, on 1 June.

Evensong was sung by the combined church choirs of East Dereham, Wells-on-Sea and Hethersett at each parish church in turn during June and July. Canticles were sung to Charles Wood in E flat and the anthems included Martin Shaw's 'O clap your hands', Robertson's arrangement of the Scottish Psalm Tune 'Glasgow'. Miss Vera Alborough and Mr. Robert Norton were at the organ and Mr. Edwin Kennedy conducted.

Walkers are to rebuild and modernize the three-manual organ in Spanish Town Cathedral, Jamaica. The rebuilding and modernization of the three-manual organ in Kingston Cathedral, Jamaica, has recently been completed by them. The same firm has in hand new organs for churches at Banbury, Cowley and Liverpool and the Bishop Otter College, Chichester.

The Arnold Foster Choir and Orchestra gave a performance at St. Martin-in-the-Fields on 17 June. The programme included motets by Byrd and Gibbons, Bach's eight-part motet 'The Spirit also helpeth us' and Vaughan Williams's 'Valiant for truth'. The orchestra played Mozart's 'Jupiter' Symphony and Butterworth's 'A Shropshire Lad'.

A recital of choral, organ and piano music was given in St. John's Church, Victoria, B.C., on 27 May, by the Church Choir (Frederick Chubb), Margaret Chubb (piano) and Joyce Richardson (organ). Composers represented included Gibbons, Howells, Bairstow, Franck, Chubb and Seth Bingham. The entire collection was sent to the British Organ Restoration Fund.

The Cathedral Choirs of Carlisle, Durham and Newcastle combined to sing a Festal Evensong under Dr. F. W. Wadely on 7 June. Canticles were sung to Howells in B flat and the anthems were 'Blessing, glory' and Charles Wood's 'Hail, gladdening light'.

A programme of chamber music was given in Highgate Presbyterian Church on 25 May. Among those taking part were Catherine Morgan, Alan Garnet, Evelyn Madge (violins), John Bell (viola), Peter Milne (cello), Terence Platt (clarinet), Ella Madge (piano) and Wallace Madge (organ).

A recital of English Church and organ music was given in St. Peter's Collegiate Church, Wolverhampton, on 28 May, by Mr. Charles Hutchings and the Church Choir. Composers represented included Weelkes, Purcell, Stanley, Arne, Boyce, Parry, Bullock and Vaughan Williams.

Festival Evensong in the Church of St. Aidan, Toronto, was devoted to music by Stanford on 25 May. Mr. Terence Burt is the organist.

University of London: Extension Courses

Copies of the syllabus of a Course of ten lectures on English Organ Music by Philip Dore may be had by Local Centres from the Director of the Department of Extra-Mural Studies, University of London, The Senate House, W.C.1.

A recital was given in Exeter Cathedral on 26 June by Mr. Howard Stephens and the Cathedral Choristers. The programme included arias by Bach and Mendelssohn, two preludes of Stanford and Alcock's Introduction and Passacaglia.

Anne-Marie O'Neil (soprano), Judith Jones (violin), and Ronald Johnson (organ) took part in a recital given on 12 June at St. Columba-by-the-Castle, Edinburgh. A series of recitals will be given in this church during the Edinburgh Festival.

A piano and organ recital was given on 21 June at the Barry Road Methodist Church, S.E.22, by May Phillips and Ernest V. Phillips.

An anthem and organ recital was given in St. Cuthbert's Church, Carlisle, by the Church choir and Mr. C. F. Eastwood on 21 June.

A performance of Handel's 'Samson' was given by the Rochester Choral Society on 25 June in Rochester Cathedral. Mr. H. A. Bennett conducted.

Students of the Liverpool Matthey School of Music gave a recital in St. Dunstan's Church, Liverpool, on 2 July. The programme consisted mainly of Mozart's Requiem. Dr. Caleb E. Jarvis conducted the School choir and orchestra.

Sidmouth Choral and Orchestral Society gave a performance of 'The Creation' in Sidmouth Parish Church on 5 June. Mr. John Bickle was at the organ and Mr. Clifford Brown conducted.

Mendelssohn's 'St. Paul' was sung by the St. Austell Cecilia and Male-Voice Choirs on 14 May in the Parish Church. Miss Eunice Snell was at the organ and Mr. W. Brennand Smith conducted.

Mr. H. J. Halton celebrated his fiftieth year of service as organist and choirmaster at All Saints' Church, St. Ives, Hunts., on 13 April. He was presented with a cheque for £100.

Appointments

Mr. Donald L. M. Marshall, St. John the Baptist, Purbrook, Hants.

Mr. Ronald Sandbach, St. Paul's, Southport.

Mr. David Lepine, Church of St. Wilfrid, Harrogate.

Mr. S. W. G. Ives, Parish Church of St. Mary of Eton, Hackney Wick, E.

RECITALS

(SELECTED)

Dr. Robert Head, St. Mary's Cathedral, Edinburgh—Chorale preludes, *Bach*; Sonata, *Elgar*; Postlude, *Robert Head*.

Mr. Dennis Harris, St. Andrew's Church, Kingsbury—Prelude and Fugue in F minor, *Bach*; Piazienza, *Whitlock*; Choral in A minor, *Franck*; Psalm-Prelude no. 2, *Howells*.

Mr. Frank Wright, St. Michael's Church, Chester Square—Psalm XIX, *Marcello*; Variations on 'My young life hath an end', *Sweetinck*; Toccata and Fugue in D minor ('Dorian'), *Bach*; Variations on 'Heartsease', *Geoffrey Shaw*; Toccata (Plymouth Suite), *Whitlock*; Intermezzo (Symphony in B flat minor), *Barié*; Finale (Symphony no. 6), *Widor*.

Mr. Philip Dore, Balliol College Chapel—Canonic Variations on 'Vom Himmel hoch', Three chorale preludes, *Bach*; Sonata, op. 3, *Racine Fricker*; Prelude and Fugue on a theme of Cyril Scott, *Rubbra*; Two pieces, *Howells*.

Mr. Bob G. Whitley, Canterbury Cathedral—Prelude, Fugue and Chaconne in C, *Buxtehude*; Prelude and Fugue in D, *Bach*; Pièce héroïque, *Franck*; Seven Casual Brevities, *Rowland Leach*; Litanies, *Alain*; 'Celestial Banquet', 'Outburst of Joy' (Suite for the Ascension), *Messiaen*.

Mr. Cecil Nuttall, Reigate Parish Church—Sonata in D minor, *Mendelssohn*; 'Rhosymedre', *Vaughan Williams*; Toccata ('Dorian'), *Bach*; Scherzo, *Bairstow*; Pièce héroïque, *Franck*.

Mr. Guy Michell, St. Margaret's Church, Brighton—Nocturne, *Wheeldon*; Improvisation; Adagio (Sonata in A minor), *Alla marcia*, *Mark Andrews*.

Mr. Brian Goodwin, Sprooughton Parish Church, Suffolk—Prelude in B minor, *Bach*; Larghetto in F sharp minor, *Wesley*; Toccata and Fugue in D, *Reger*; Study in B minor, *Schumann*; First movement, Sonata in D flat, *Rheinberger*; Carillon, *Vierne*.

Mr. Denis E. Vaughan, St. Michael's, Chester Square, St. Mary Aldermary, St. John the Divine, Kennington—Voluntary in C, *Stanley*; Sonata in D minor, *Bach*; Desseins Eternels, *Messiaen*; 'Ad nos', *Liszt*.

St. Magnus-the-Martyr, London Bridge: Mr. Raymond Reynolds—Fugue in B minor, Trio in C minor, Prelude and Fugue in D, *Bach*; Carol, *Whitlock*; 'Nun danket', *Karg-Elert*; Elegy, *Thalben-Ball*; Variations on a Polish Noel, *Guilmant*. Mr. Dennis R. Mathew—Chorale-Fantasia 'St. Magnus', *Porter*; Chorale in the Dorian Mode, *Alain*; Canon, Scherzetto, *Harris*; Toccata and Fugue, *Reger*.

Mr. Frank B. Porkess, St. Margaret's, Newlands, Glasgow—Canzona in D minor, *Bach*; 'A Song of Sunshine', *Hollins*; First movement, Sonata in A minor, *Rheinberger*; Improvisation on 'Wareham'; Three short pieces, John E. West; Toccata (Symphony no. 5), *Widor*.

Dr. Harold Darke, Exeter Cathedral—Toccata, Adagio and Fugue in C, Chorale Preludes, Passacaglia and Fugue, *Bach*; Fantasia in F, *Mozart*; Chorale Preludes, *Darke*; 'Ad nos', *Liszt*.

Dr. Arthur J. Pritchard, St. John's Church, Deptford—Trumpet Tune and Air, *Purcell*; Introduction and Toccata, *Walond*; Toccata and Fugue in D minor, *Bach*; Melody in G minor, *York Bowen*; Scherzo, *Whitlock*; Largo, Air and Variations, *Festing*; Carillon-Sortie, *Mulet*.

Mr. Robert Dickinson, Leamington Parish Church, (four programmes)—Sonata in G, *Rheinberger*; Allegro marziale, *Frank Bridge*; Fantasie, *Saint-Saëns*; Sonata in C minor, *Mendelssohn*; A Fantasy, *Darke*; Final in B flat, *Franck*; Introduction and Toccata, *Walond*; Choral in A minor, *Franck*; Trumpet Tune and Air, *Purcell*; Concerto no. 5, in F, *Handel*; Two chorale preludes, *Brahms*; Introduction, Passacaglia and Fugue, *Healey Willan*; Fanfare and Gothic March, *Guy Weitz*.

St. Margaret-the-Queen, Streatham Hill: Mr. Brian Goodwin—Prelude in B minor, *Bach*; 'Rockingham', *Parry*; Study in B minor, *Schumann*; First movement, Sonata in D flat, *Rheinberger*. Mr. Harry Gabb—Introduction and Allegro, *Stanley*; Prelude and Fugue in D, *Bach*; 'Pax vobiscum', *Karg-Elert*; Three pieces, *Vierne*.

Mr. Reginald Kell, St. Augustine's Church, Ipswich—Grand Chœur in D, *Guilmant*; Allegretto grazioso, *Frank Bridge*; Prelude and Fugue in A minor, *Bach*; Prelude, Fugue and Variation, *Franck*; Toccata, Fugue and Hymn on 'Ave Maris Stella', *Flor Peeters*.
 Mr. G. H. Boulderstone, St. Peter's Church, Shaldon—Funeral March and Hymn of Seraphs, *Guilmant*; 'Evening Rest', *Hollins*; Toccata and Fugue in D minor, *Bach*; Lullaby, *Lemare*.
 Mr. Purcell J. Mansfield, St. Margaret's, Newlands, Glasgow—Prologue in E minor, *Mansfield*; Prelude in B minor, *Bach*; Toccata in A minor, *Seth Bingham*; Epilogue, *Healey Willan*.
 The Abbey, Pershore: Mr. R. C. Baldwyn—Prelude and Fugue in A minor, *Bach*; Sonata in F minor, *Mendelssohn*; Psalm-Prelude no. 2, *Howells*; Pastorale, *Sumsion*; Choral in B minor, *Franck*. Sir James Almond—Fantasia and Fugue in C minor, *Bach*; Sonata in F minor, *Rheinberger*; Fantasia and Toccata, *Stanford*. Mr. Ross Fink—Toccata for a double organ, *Blow*; Legend, *Grace*; Rhapsody on a Ground, *Statham*; Three pieces, *Whitlock*. The Rev. Canon Bark—Prelude and Fugue in C, *Krebs*; Choral in E, *Franck*; Cantabile, *Jongen*; Fantasia, *Parry*; Concerto in D, no. 10, *Handel*.

Mr. Malcolm Hubble, St. George's, Perry Hill—Introduction and Allegro, *Stanley*; Prelude and Fugue in B flat, Fugue in D minor (the 'Giant'), *Bach*; 'Nun danket', *Karg-Elert*.
 Mr. John R. Bridge, Bermuda Cathedral—Prelude, Fugue and Ciaccona, *Pachelbel*; Toccata, Adagio and Fugue in C, *Bach*; Choral in A minor, *Franck*; Three Little Chorale Preludes, op. 135a, *Reger*; Prelude in C, *Baird*.
 Mr. Lloyd Ponting, Andover Parish Church—Passacaglia in C minor, *Bach*; Postlude in G minor, *Stanford*; Pastoral, *Sumsion*; Chorale preludes, *Bach*, *Brahms*, *Parry*.
 Willesden Parish Church: Mr. E. J. Sinfeld—Toccata in D minor, *Reger*; Suite Gothique, *Boëllmann*; Carillon, *Vierne*; Chorale Improvisations, *Karg-Elert*. Mr. Dean Brown—Sinfonia 'God's time is best', Fugue in D minor, *Bach*; Three Liturgical Preludes, *Oldroyd*; Romance sans paroles, *Bonnet*.
 Mr. Allan Brown, St. Paul's Church, Onslow Square (five programmes)—Variations on 'Nicaea', *Bernard Jackson*; Fantasia and Toccata in D minor, *Stanford*; Toccata in D minor (the 'Dorian'), *Bach*; Prelude, Fugue and Variation, *Franck*; Sonata in A, *Mendelssohn*; Canon in B minor, *Schumann*.

Letters to the Editor

Elizabeth and Oriana

I share your suspicion about the authorship of the document signed 'Eliz. R.' published in your June issue; indeed, I might call my suspicion a certainty, and I should like to congratulate Mr. A. G. Duff on a delightful and interesting fancy. It reminds me of several questions which, as both a madrigal enthusiast and a student of Shakespeare, I have often asked but not found time to investigate adequately. I hope some day to do so, and if any of your readers can throw light on them, or suggest any line of inquiry not hitherto followed, I shall be grateful.

1. Did Elizabeth ever hear the Orianas? Quite apart from the difficulty of dates the probability seems to me to be that she did not. It is true that her scholarly and cultural attainments were considerable and she had some skill in music, but I have not come across any evidence that she was in the least interested in madrigals or even aware of the madrigal 'movement' which sprang up during her reign. By the time she was middle-aged whatever genuine enthusiasm she may have had for music was probably smothered by other pre-occupations. If she ever heard a madrigal it was most likely as a purely incidental item in a masque or some similar performance where the music would have to be subordinated to the words and the more elaborate type of composition would have been inappropriate. I cannot imagine anyone concerned to provide an entertainment for her offering a programme of madrigals, least of all in her old age, except for the purpose of letting her hear words very pointedly flattering to herself.

2. Is there really any evidence that the Oriana collection was compiled in honour of the Queen? It is generally agreed that it was an imitation of *I Trionfi di Dori*, but was it anything more? In view of the peculiar dominance of the Queen it would have been inconceivable for a musician who was or had been in any way associated with her Court to compile a collection ostensibly in honour of a female without at least an occasional sidelong glance at the Queen. There are hardly more than sidelong glances in the Orianas, and these would certainly have been regarded, both by the compiler and by the Queen herself, as inadequate if she were the object of praise, especially during the last years of her life when mild compliment to her was useless and flattery had to be laid on with a trowel.

3. How were the Orianas compiled? The inconsequence of the refrain in some instances suggests that

Morley may merely have asked the contributor for a madrigal incorporating that refrain and left him to select the rest of the words, but the more natural course for the compiler of a collection supposed to have unity of theme would have been for him to collect the words and distribute them for setting. If Morley did that did he write any of the words himself? The authors of some of the ditties used by the madrigal composers have been identified and there is no doubt that in some cases author and composer were one. The difficulty of reconstructing a formal poem from the part books in many other cases suggests that the composer took liberties with the words which he would hardly have dared to do if they were not his own, and is at least equally consistent with the view that the composer made up the words to fit the musical phrase as he went along. From an examination of the ditties of the Orianas I have not been able to discover any substantial difference between the two by Morley and the rest. The words as set out by Dr. Fellowes at the beginning of his edition suggest that in 'Arise, awake' Morley made much more violent departures from the original ditty than any of the other composers, but Fellowes's reconstruction of this poem is not a happy one and the words fall easily into a regular verse form which Morley hardly varies at all, the only real modification (which may have been accidental) being the substitution in one part of 'flowers' for the 'roses' of the other voices. Nevertheless, I am convinced that Morley often wrote his own words—he had literary ability in plenty—and he may well have been the author of most of the Oriana verses.

4. Where did the name Oriana come from? The only Oriana I have come across in literature which might have been known to Morley is in the mediaeval romance *Amadis of Gaul*. It is just possible that the choice of the name was one of Morley's sidelong glances at Elizabeth, and it may be partly responsible for the legend that the collection was compiled in her honour. It certainly sounds like a contraction of Spenser's 'Gloriana', already well identified with the Queen in the minds of Morley's contemporaries, but if the Queen had been directly intended I think the name Gloriana would have been used. No Elizabethan writer would have boggled at such an innocent, and indeed commendable, touch of plagiarism, and I rather think the *vivat* would have gained by the addition of the two consonants.

I offer anyone who wishes to quarrel with my views

an alternative theory, which for all I know may have been already put forward by somebody. It is that the name was originally Gloriana but was altered to Oriana on the publication of the collection after the death of Elizabeth in 1603, the date 1601 being wrong. There is a precedent, well known to Shakespearians, of an early seventeenth-century edition being proved to have been misdated. A quarto of 'King Lear' was printed in 1619 bearing the date 1608. That seems to have been a deliberate falsification, and the Oriana date may equally have been so. Morley may well have thought that King James might penetrate the disguise of the name and that the publication after his accession of a collection in honour of his predecessor might give offence.

5. Did Morley write the words, as well as the music, of 'It was a lover and his lass' in 'As You Like It'? Judging from his book they are the sort of thing one might have expected Morley to write and they have no special Shakespearian characteristics. The scene is one of those stop-gap ones which Shakespeare occasionally put in solely to mark the passage of time where characters who had just left the stage had to be reintroduced immediately afterwards. The words are appropriately pastoral and Shakespeare could well have decided to use them if they were at hand together with the music, rather than trouble to write words in which dramatic significance was not needed.

6. These particular questions all have a bearing on more general questions as to the state of musical culture and the standard of musical ability in the period and the use of music in connection with the stage at that time. Fifty years ago the lament that the English were an unmusical people was quite common, and when research began to disclose the real greatness and volume of output of the Tudor period the evidence was eagerly adduced to prove that the lament was unjustified. A good deal of special pleading and exaggeration resulted, and in particular the famous passage from the beginning of Morley's 'Plain and Easy Introduction' was too often quoted as proof that any well-brought-up person possessed high musical skill. The passage rather proves the contrary, as Morley was obviously out to amuse his readers and induct them gently into the subject and not expecting his story to be taken seriously. The Elizabethan age, like any other, had its share of people who were tone-deaf or otherwise deficient in the capacity to make music, and the puritan reaction against elaborate church music must have prevented many from ever becoming acquainted with anything but the simpler types of composition. A true picture of the state of music at the period and of the extent to which music of different kinds permeated and influenced the theatre and the court, and above all the life of the ordinary man who had little or no contact with either, would be illuminating. Among other things, it would assist in our understanding of the contemporary drama, especially that of Shakespeare, for whose knowledge of music claims have often been made which appear to me extravagant.

A. W. COX.

Clarity in Organ Playing

In pursuance of the letter by Mr. John Barnes which appears in your July issue, I am writing to recall a letter which you recently published in which Mr. K. N. S. Counter* stressed similar qualities in organ technique.

Both writers have urged the importance of a certain clarity in organ playing. Surely, however, Mr. Barnes has wrongly placed the emphasis when he lays it upon the percussive effect of older organs; his following illustration, of 'the effect of a group of wind instruments of great beauty and with a wide variety of tone colours' is far nearer the point and approaches Mr. Counter's idea of distinctive, but not heavy, registration, and a mixture of legato and portamento, but not staccato, in the general manner of attack.

* 'Bach and the Organ,' July 1951.

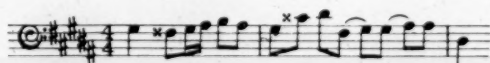
There will of course be occasions for percussive effects, and indeed there is a certain quality of a similar kind in chamber music; the quality, however, is not adequately designated 'percussive'. Surely it is rather the effect of a 'separateness of strands' which corresponds to Mr. Barnes's 'variety of tone colours' and, as the earlier writer insisted, the 'breadth and dignity' which Mr. Barnes finds 'appropriate to religious music' derive from the combined use of strands forming an ever more complex contrapuntal structure, not from the adjuncts of pistons, etc., as these are all too frequently used.

Mr. McNaught himself, of course, suggests the chamber-music comparison, but is Mr. Barnes's reference to English organs in this connection not a little unfortunate? The Gramophone Notes related to the musical and perhaps psychological situation involved when a continental organist plays on an English organ. To illustrate with a continental organist, Tharup, playing at home, is perhaps not likely to prove a great deal. I am aware of being in danger of over-elaborating a comment made in some 'Notes', but the *real* illustration is the one the Notes contained: that of an overseas organist on an organ where 'loud and snarling' tone is an easy pitfall, and the real lesson of chamber music (not, however, the lesson of 'percussive attack') is so difficult to apply, by that willing suspension of unrestrained emotions which constitutes at any rate a tenet of the musical faith.

N. J. SAMUEL.

Slurs in Bach

In his prefatory note to Fugue 17 Book 1 of the Associated Board Edition of the 'Forty-Eight' Tovey writes: 'The subject forms a touchstone for the player's feeling for Bach's language . . . if the pianist feels the slightest temptation to slur it iambically across the beats, he may take warning that he has much to unlearn before he can interpret Bach'.



I asked a cellist who plays the Bach unaccompanied suites to read this subject. He played the slurs, thereby showing his ignorance of Bach's language. I have asked several professors of music why the slurs are un-Bachian. None seems to know. Can any reader suggest Tovey's grounds for this strong warning?

ARTHUR HUTCHINGS.

'Wozzeck'

Heartily though I sympathized with Dr. Bush's attack on 'Wozzeck' it seems to me that he missed the main charge against the opera and thereby exposed himself to Mr. Deryck Cooke's effective rejoinder in your last month's issue. As I see it, the main charge is not that the libretto is not dramatic, or that the music lacks structural 'development', but that it expresses an almost uniform *revulsion* towards the events it illustrates. This is a pity, in the first place because, as Mr. Cooke says, 'Marie and the Drum-Major are familiar, normal types, to be met at any time in the vicinity of an army barracks', whose behaviour by no means merits the appalling avalanche of discord which it evokes, and in the second place because revulsion, even if continuously justified, is not an emotion capable of sustaining a whole evening's drama, however 'realistic'. A one-act 'shocker', perhaps; but a full-length opera purporting to offer a serious comment on 'Life' surely must express a *range* of feeling. 'Wozzeck', for all the skill and forcefulness of the music, gives the impression of being merely the product of a disturbed mind, of an artist unable to measure and master his chosen subject-matter.

ROBERT L. JACOBS.

The Amateurs' Exchange

Under this heading we insert, free of charge, announcements by amateur musicians who wish to co-operate with others, especially in the private performance of chamber music.

Gentleman pianist wishes to meet singer or instrumentalist for practice.—Mr. WILL BUCHANAN, FINchley 1338, any morning.

There are vacancies for all instruments except flutes in the Hampstead Garden Suburb Orchestra, recommencing in September.—T. P., c/o *Musical Times*.

Southgate Orchestral Society requires an assistant conductor and has vacancies for playing members. Rehearsals, Friday evenings, near Southgate Underground station.—E. E. TOMALIN, 3 Woodend Gardens, Enfield, Middlesex (ENF. 0464).

All instruments are required for an orchestra being formed in Croydon this September. Rehearsals, Mondays at 8.0.—Miss AUDREY DOUCH, 59 Court Avenue, Old Coulsdon, Surrey.

String player (48) wishes to meet pianist for regular practice of violin and viola sonatas. Thames Valley area.—F. T. W., c/o *Musical Times*.

Pianist and cellist require violinist for trio work in Welwyn Garden City area.—3 Meadow Green, Welwyn Garden City.

Small polyphonic group studying chiefly church music of English and Italian schools has vacancies—all voices. Some reading ability essential. Rehearsals by arrangement. London.—H. L. J., c/o *Musical Times*.

Players of good standard are invited to join a new amateur orchestra in N. London specializing in music of the opera, ballet and theatre.—HORACE BENNETT, 61 Princes Avenue, N.13 (BOW 7261).

Orchestra rehearsing near the City has vacancies in most sections. Players of all standards welcomed.—M. E. J. WALKER, 5 Ritherdon Road, S.W.17.

Experienced accompanist wishes to play for vocalists or instrumentalists, piano duets, or two pianos; advanced or beginners; Greenford.—A. V. BAKER, 655 Kenton Lane, Harrow (Grimsdyke 1649).

Violinist wishes to meet musical family to form a trio or quartet for practice. Any district, but preferably S.W. 3, 5, or 7.—H. J. S., c/o *Musical Times*.

There are vacancies for violinists of high standard in the Amati String Orchestra.—Secretary, Mr. E. A. DIXON, Whitecote, Falkland Grove, Leeds 7.

Recent Work in Byzantine Music

Prof. H. J. W. Tillyard, Professor of Greek at University College, Cardiff, from 1926 to 1946, and now of 15 Brooklands Avenue, Cambridge, writes as follows:

This hitherto neglected and obscure subject has been made accessible by Prof. Egon Wellesz's comprehensive book 'A History of Byzantine Music and Hymnography' (Oxford, 1949).^{*} From this we see that decipherment is virtually certain in the period 1150-1500. The only disagreement among European scholars is upon small matters of rhythm and on the use or disuse of B flat in certain positions. The researches on which Prof. Wellesz's account is based are mostly contained in the *Monumenta Musicae Byzantinae*, published by the Danish Academy. These include complete facsimiles of two important mediæval manuscripts, transcriptions into staff notation and also explanatory studies. The transcriptions embrace the Proper Hymns for September and November, the Octoechos (ferial service for Saturday night and Sunday in all Modes for eight weeks in rotation, besides the Morning Hymns of Leo and the Stabat Mater hymns of the same Emperor) and recently the Canons for the First Authentic and First Plagal Modes. From these we may gain a clear impression of Byzantine singing, which resembles Gregorian in its main features, but is less smooth, livelier and more agile—a difference corresponding to that between the Greek and Latin tongues. It also uses many conventional figures and ornaments, which made the music more lucid and easier to remember. To these publications must be added a third facsimile, published in Italy, of a manuscript at Grottaferrata (a Basilian monastery near Frascati, famous for its rich store of Byzantine manuscripts), edited by Dom Lorenzo Tardo. Studies in the allied Slavonic neumes have been carried out by a Bulgarian lady, Madame Palikarova-Verdeil, from whom an important book is awaited. There are still several unpublished volumes by various scholars waiting at Copenhagen, which may, if funds permit, be issued shortly.

The earlier neumes, before 1150, were a puzzle for many years; but it has now been proved that they (like the early Western neumes) gave an inexact guide to the melody and could only be used by a singer who had already learned the tune from his master's lips. We, however, with the later notation before our eyes, may reconstruct the music with some degree of assurance (see *Laudate*, September 1936, 183). This carries us back to the eleventh century; but a more primitive stage, where many syllables have no musical sign whatever, is likely to be a matter of controversy for a long time to come. In any case there is a gap of several centuries between the earliest neumes and the last survivals of the Ancient Greek musical notation, from which the Byzantine is entirely different.

The Byzantine Institute at Boston, founded by the late Prof. Th. Whittemore, has allied itself with the Danish Academy and begun a series of publications, of which the first number, 'Eastern Elements in Western Chant', by Prof. Wellesz, has already appeared. In Greece an important book written by Madame M. Merlier, 'Le Premier Mode et son Plagal' (Paris 1935) is a serious attempt at scientific treatment of the Modern Greek or Chrysanthine system, which has diverged, under Oriental influence, from its Byzantine original. The intervening ages, from 1500 to 1821, have hardly been studied as yet. Indeed the greater part of this vast accumulation of manuscripts from A.D. 1000 to 1770 is still mainly a *terra incognita*, though (as already stated) many specimens have been successfully explored. If any reader wishes for information, I shall be pleased to give him a list of recent articles and books, whose titles are too long to quote here, and to offer any advice that may be desired.

The practice of harmonized singing (always unaccompanied) in the Greek Church has increased at Athens and in town churches elsewhere; but, though it seems to please the congregations, it sounds unfortunately like an inferior imitation of nineteenth-century Russian church music; so that it neither upholds tradition nor restores the true mediæval way of singing. All music-lovers would welcome a return to a more dignified and venerable form of chant.

^{*} Reviewed in the *Musical Times*, August 1949.

London Concerts

Reizenstein's 'Voices of Night'

Franz Reizenstein studied with Hindemith in Germany and then, after making his home in England, with Vaughan Williams. One might therefore look to his music to provide a bridge between two styles usually regarded as disjunct; and in 'Voices of Night', indeed, the analytical burrower may detect an indebtedness to both of the older composers. But the work also sets up a parallel and no less interesting bridge. For Reizenstein as a composer (we are not dealing here with his more than ordinary gifts as a pianist) is best known in such modernist circles as that associated with the I.S.C.M.; yet here he has essayed what is in effect an English festival cantata, a form largely the preserve of musicians whose inclinations are towards a conservative, traditional musical outlook, and whose upbringing may lead them to feel more at home in the organ-loft than in the cosmopolitan studio gathering. If this type of cantata is to cease being a backwater of our musical life, then it is entirely salutary that its musical language should be enriched by composers who come (as Reizenstein plainly has) with reverence for the tradition but with a fresh, fertilizing technique. It is for this reason that this work perhaps deserves a wider circulation among conductors, choirs, and audiences than could be urged purely on account of the degree to which it attains a total musical effectiveness.

The first performances were broadcast from a B.B.C. studio on 20 and 21 June. Elsie Morison and Arnold Matters sang the solos for soprano and baritone, and the London Philharmonic Choir and Orchestra were under Sir Adrian Boult. The impression was given—both in the studio at the second of these performances, and afterwards on hearing a private gramophone recording made from the second broadcast—that the work begins most engagingly, but holds the interest less strongly from about the fifth number. Reizenstein's task was, admittedly, most difficult: in attempting to build a unified fifty-minute work on settings of twelve separate poems, connected only by the general theme of Night, he was confronted with special problems of musical climax and of the proper interrelation of the various sections of the work. That such problems can be solved, by an outstanding sureness of touch and a perpetual renewal of excitement, has been gloriously demonstrated by Benjamin Britten's 'Spring Symphony'; in 'Voices of Night' the able workmanship and the pleasurable musical language do not seem to rise to that special impetus and inspiration needed to sustain an extended composition. The listener is therefore likely to pick out his preferences from the settings of individual poems, rather than to draw a marked impression from the whole. (The composer's score groups the poems into five 'movements'; but the movements do not each represent only one mood, and the individual poem instead presents itself as the effective unitary division.) If a critic is similarly allowed to declare his favourite, then let it be said that the setting for soprano, double chorus, and orchestra of Thomas Vautor's 'Sweet Suffolk Owl' is exquisitely and enchantingly touching—almost, in itself, a justification for a performance of the entire work.

The poems were selected by Christopher Hassall, who himself wrote two of them in order to complete a cycle to the composer's requirements. The selection is a fascinating one, but the inclusion of the single 'popular' poem was surely a mistake: Shelley's 'I arise from dreams of thee' is of such an intimately passionate character as to fit incongruously with the 'public' nature of the other poems (ranging from a drinking song to a mildly religious exhortation). But in itself the Shelley setting is effective enough—if these words be not irrevocably associated with the music of another composer—for the possibility to be considered of

issuing an arrangement of this number for voice and piano.

The words throughout the work have been set by the composer with admirable sensitivity. The choral writing is effective and varied; but Reizenstein's Hindemith-like harmony, based on diatonic triads connected by extremely supple chromatic and enharmonic modulation, will test choirs severely. For this reason one could partly excuse the London Philharmonic Choir's somewhat tentative attack in an otherwise adequate performance. Of the soloists, Elsie Morison demanded special commendation: such accurate, beautifully-toned, expressive singing comes rarely in London today. It is not perhaps a coincidence that the broadcast in January of Hindemith's opera, 'Mathis der Maler', drew from her a performance of equally remarkable musicianship.

Stockholm Philharmonic-Broadcasting Orchestra

Last September the Danish State Radio Orchestra impressed London audiences both with its own quality and with its country's music. In neither respect did its Swedish parallel offer any substantial competition in two concerts at the Royal Festival Hall on 26 June and 2 July. The first horn kept listeners in an agony of uncertainty at his every entry in Beethoven's fifth Symphony, which opened the first programme, and by London standards the general level of playing must be accounted shoddy. It speaks much for Carl Garaguly, the orchestra's Hungarian-born conductor, that despite this he was able to end this first concert with a performance of Sibelius's first Symphony in which the depth and the impetus of the music were finely realized. Between the two symphonies came the second piano concerto by Wilhelm Stenhammar (1871-1927), built from a conglomeration of various romantic styles and culminating in an incongruous reminder of the Ride of the Valkyries. One could welcome this work only because it served to introduce a gifted young Swedish pianist, Hans Leygraf, whose technical assurance is wedded to a style that errs neither towards the flashy nor towards the over-solemn. In the second concert Swedish music was represented by the Sinfonia del Mare of Gösta Nystroem (born 1890), grandiosely dedicated 'to all sailors on the seven seas'. This sea symphony begins with a ponderous and tediously prolonged insistence on the chord of F minor; its second section is in the nature of a scherzo; and then there is a setting for soprano and orchestra of a Swedish poem, 'To the sea'. After this there is in effect a recapitulation of the opening non-vocal material. Momentarily, there are some striking musical passages—particularly in the preparation for the first entry of the solo part (capably sung, in English, by Eleonora Collin); but generally the themes are lifeless, even banal, in themselves and are handled in a mechanical fashion. One of the more comprehensible sentences of the programme-note carried the information that this work 'had a success without counterpart in Sweden so far as modern music is concerned'—a statement which the British listener can but accept dumbly. At this concert Hans Leygraf reappeared in Mozart's D minor concerto, giving a most pleasing performance marred only by a slight unsteadiness in the final cadenza. The orchestral accompaniment of this concerto was distressing, the trumpets absolutely throwing away their delightfully cheeky treatment of the D major theme just before the end of the work. Afterwards Dvořák's 'New World' Symphony received a dull and unsubtle performance.

B.B.C. Mozart Concerts

The boom in Mozart performances is remarkable, and a few blunt questions might well be asked about it. Has the public really experienced an awakening to the

profundities of Mozart? Or does the apparently indiscriminate applause for *all* Mozart's music (mature and immature, first-rate and second-rate alike) indicate that the attraction lies in the honeyed surface of the music, free from what the layman calls discord? Similarly, have promoters and conductors really been seized with a new aesthetic perception and the desire to communicate it? Or have they merely discovered that Mozart (unlike most composers with names that sway the public) requires the employment of only a few performers instead of a large and expensive orchestra, and that his compositions can be 'got through' by conductors of little experience and rudimentary technique? The B.B.C. Third Programme need not be suspected of such motivations; yet its recent series of four Mozart concerts at the Royal Festival Hall seemed at least to give assent to the fashion of worshipping Mozart's name rather than his achievement. Particularly was this suggested by the performance of 'Die Schuldigkeit des ersten Gebotes' on 3 June, in which (as in the other three concerts) the London Mozart Players participated under their conductor, Harry Blech.

Mozart wrote this oratorio at the age of ten, allegedly being locked up in a week's solitary confinement for the purpose by the Archbishop of Salzburg, who wished to test the prodigy's power of unaided work. Or, to be more exact, what Mozart composed was the first part of the oratorio, of which the second and third parts, by Michael Haydn and Cajetan Adlgasser respectively, have been lost. Mozart's hundred minutes of music made a meagre offering for an evening's concert. Needless to say, they disclose a musical gift amazing in a child; but, naturally enough, the music is by all critical standards crude in conception and immaturely executed. It was noticeable that neither Prof. Dent, who wrote the programme-note for the occasion, nor Mr. A. Hyatt King, who discussed the work in a preliminary article in *The Listener*, manifested any real enthusiasm for it. There is, as Dent points out, a brief evocation of the terrors of hell (with false relations!) which is remarkable in its historical context and in consideration of the composer's age; but on a modern audience even this falls flat, and it may be doubted whether any listener present spotted the moment unless he either had received technical musical training or understood the German that was being sung. (The text, which is short, should plainly have been given in the printed programme complete, both in the original and in translation; even Dent's illuminating essay was no proper substitute for this.) In sum, the only people who fully benefited by the occasion were musicologists, who may be presumed to be able to get almost as much insight into the work by reading the score. Max Worthley, Jennifer Vyvyan, Adèle Leigh, and Elisabeth Schwarzkopf sang ably; Raymond Nilsson was rather rough. Mr. Blech's performers managed well, except for a queasy offstage trombone. But was it not misdirected labour that went into this performance, when one rarely hears even the mature work of composers whom Mozart knew and admired—Michael Haydn and Dittersdorf, to name no others? It remains only to add that the audience applauded this juvenile exercise as though it were the Jupiter Symphony.

At the previous concert in the series, on 13 June, there was more rewarding fare; for 'Thamos, König in Aegypten' has its own interest, and plainly fore-shadows 'The Magic Flute'. The B.B.C. Chorus participated skilfully. Solomon was as accomplished as ever, though perhaps a little lacking in grace, in the

piano concerto in B flat (K.450); the not very interesting Symphony no. 34 in C completed the programme. The remaining concerts of the series consisted of concert performances of 'Il re pastore' (19 May) and 'Zaide' (14 July).

A. J.

London Bach Society

The London Bach Society's concert at St. Bartholomew-the-Great on 24 June fell within the Anglo-German category: apart from the generally religious nature of the music played there was no closer unifying element. The chief new work was an unaccompanied Mass by Anthony Milner, which was having its first public performance (a private one was heard at Morley College on 4 May). Because of the brevity of the Mass (it takes hardly longer than ten minutes to perform, and omits the Credo) it was difficult to assimilate all the effects at one hearing. The composer's language is terse and somewhat elliptical; and the net impression was one of sincerity and power, not unmixed with bleakness: for example, the Gloria in excelsis, with the added harshness of sibilants in the closely imitative texture, seems not to soar, but to burst the limits of a confined place. Such concentration bespeaks a strongly disciplined creative impulse rather than any scarcity of ideas.

The Mass was sandwiched between the two Teutonic works on the programme: Bach's 'Dorian' Toccata and Fugue, and Hindemith's second Organ Sonata, both excellently played by Paul Steinitz. The Hindemith piece, composed in 1937, is expansive, partly toccata-like in form, employing variation rather than development. It begins rather too fast: the first movement is consequently blurred; but reaches a more serene level in the third movement, a slow fugue that suggests the seraphic mood of the Angels' Concert in 'Mathis'. (By the way, when are we to hear Hindemith's finest exercise in this genre, the sonata for organ on old German folk-tunes?)

English works of an older school infused a melancholy, or at any rate, a rather conservative note into the programme. It was an odd decision not to use the choral version of Vaughan Williams's Five Mystical Songs; for the soprano soloist (who was from the chorus) struggled woefully hard with the Herbert text and the composer's ecstatic, quasi-modal melodies—great chunks of which seem to reappear in 'The Pilgrim's Progress'. Some songs by Holst ('The Heart Worships'), Rubbra ('Duan of Barra' and 'Hymn to the Virgin') and the rather Graingeresque 'Salutation' from Finzi's 'Dies Natalis' were performed by a contralto soloist, who managed just a little better than her predecessor. Gloom and conservatism, however, were dashed into the shades of night with Holst's bright and lovely dancing hymn, 'This have I done for my true love', which was written in 1916 for the Whitsun Festival at Thaxted. It must be sheer joy to sing such music, and the chorus, with a full sense of the subtle, piquant harmonic contrasts, made the most of it.

There remains Antony Hopkins's 'Carillon', which helped to represent English music at the Paris Exposition last May. This work, also for unaccompanied chorus, sets out to imitate a set of bells, which it succeeds in doing fairly well. But of its suitability outside a children's programme this writer was unconvinced. It may be well to end a church concert in a lighter vein, but a piece of such flamboyant substance was like a too-frothy meringue after a substantial dinner.

R. R.

Canford Summer School of Music

The Committee is anxious for it to be known that the Bournemouth Town Council's decision to disband the Bournemouth Municipal Orchestra in no way affects its work for the cause of worthwhile music in the area. Arrangements will be made to enable members to hear some of the final performances of the Orchestra.

Intimate Opera Society

Antony Hopkins has been appointed Musical Director with Joseph Horovitz as Assistant and Accompanist. Frederick Woodhouse, one of the original members, though no longer Artistic Director, will still be associated as guest artist. Arrangements are in hand for a third American and Canadian tour in the autumn.

Glyndebourne

IT is not surprising, considering the near-ideal working conditions at the Christie domain, that a high standard of performance should result. There is one essential difference, other than the language of performance, between Glyndebourne and the two London houses: that of practical outlook. At Glyndebourne singers are in the search for a reputation; in London, with the B.B.C. and the subsidized opera at Covent Garden and Sadler's Wells, they are, by and large, merely earning a living. What effect polished performances at Glyndebourne can have upon the discrimination of London audiences, who are these days all too ready to accept the second- and third-rate, is still a conjectural one, for the opera here is as remote from the average concert-goer's experience as the festivals at Aix or Bayreuth.

This year four operas—Mozart's 'Idomeneo' and 'Cosi fan tutte', Verdi's 'Macbeth' and Rossini's 'La Cenerentola'—were performed between 18 June and 20 July. (A special performance of 'Idomeneo' in memory of Fritz Busch, who prepared the first production last year, was given on 15 June.) 'Cenerentola' is the only wholly new production. Oliver Messel designed enchanting sets; Ebert again demonstrated his versatility as producer; and Vittorio Gui his high capacity as an operatic conductor. If some in the audience compared this year's revival unfavourably with the 1934 production (Supervia, Dino Borgioli, and Beecham conducting), I was able to enjoy my first performance on 26 June without the ghostly shades of the past ringing in my ears. It was good fun—Rossini at his most mirthful and Glyndebourne showing a deftness of performance that is especially refreshing in these days of operatic austerity.

A handful of composers besides Rossini have set Perrault's tale—among them Isouard, Massenet and Wolf-Ferrari. Rossini's appears to have been the most popular. Lord Derwent tells us that 'Cenerentola', written for the Teatro Valle in Rome and produced there early in 1817, was written in a few days amid the incessant conviviality of friends and theatre people. Jacopo Ferretti's libretto was also composed in haste; it reduces fantasy to a minimum (probably at Rossini's request) and plays up the buffo element to a degree not found in the later operas. The composer, *pace* Toye, was at his old trick of borrowing: the Overture was taken from 'La Gazzetta', which had failed at Naples a few months earlier; three ensembles, including the much-admired duet between Don Ramiro and Dandini ('Zitto, zitto, piano, piano') were lifted—two of them words and all—from different sections of the Act I finale to 'The Turk in Italy'; and the rondo aria of Cinderella in the last scene is identical musically with the 'Barber of Seville' finale.

The original title of 'Cenerentola' was 'Angelina, or the Triumph of Goodness': this is the subject of Cinderella's little fireside ditty, which she is directed to sing 'con tuono flemmatico'. Is it possible that Rossini was poking mild fun at his downtrodden heroine? At any rate, the part, written (like Rosina) for a mezzo-soprano with a coloratura technique, calls for a good deal of glitter and vivacity in later scenes. Spanish-born Marina de Gabarain, who sang Azucena and Carmen with the Carl Rosa Company a few seasons ago, seemed to have taken Rossini's tongue-in-cheek direction to heart: handsome to look at, musical in her singing, she was quite lacking in the requisite brilliance. Her countryman, Juan Oncina, sang the Prince, glossing satisfactorily over his florid tenor rôle with suave, small tone. Whether primarily Ebert or no, the buffos sang and acted excellently: in particular, Ian Wallace as Don Magnifico. A pity that the delicious humour of his dream about an ass sprouting wings and flying up to a belfry was mostly lost upon an

Anglo-Saxon audience. Not so the magnificent Act 2 duet with Dandini, ably sung by Sesto Bruscanini, in which the valet removes his princely disguise before the stupefied Baron. This had the whole audience, even the conductor, in uproarious laughter. Alda Noni and Fernanda Cadoni as the two elder sisters, dressed in ballroom colours that swore boldly at each other, sang and mimed to perfection; and Hervey Alan sang the part of Alidoro, philosopher and fairy godfather, with distinction. Gui, who took things at a well-disciplined pace, had sized up most of the opera's humour, though he was sometimes a little brusque for the singers. To introduce the Overture to 'L'Inganno Felice' (an early one-act opera of Rossini's) before the final scene was itself a display of subtle good humour.

Verdi's 'Macbeth' is becoming an old favourite with Glyndebourne. Previous to this, in 1938, 1939 and (in Edinburgh) 1947, the combined crafts of Carl Ebert and the scenic designer Caspar Neher worked to put across this hair-raising piece of early Veridian melodrama. First produced at Florence in 1847, 'Macbeth' precedes Verdi's most popular operas. But it was thoroughly revised for Paris in 1865, thus bringing it closer to the time of 'La Forza del Destino' (1862) and 'Don Carlos' (1867).

Of the opera's weaknesses we are quickly aware: the witches' choruses which have power but too little supernatural suggestion (partly compensated for by the exciting production), the murder of Duncan none too convincingly suggested by a few bars of tremolo and pianissimo chords, arias for Banquo, Macduff and Macbeth at moments which call for action. There is nothing in Piave's conventional libretto (revised for 1865 by Andrea Maffei) to suggest the concentrated imagery of Shakespeare, save, as in the sleep-walking scene, where it follows the text quite literally. However, the choruses are something new: the lament of the Scottish refugees in the third act has a faint tinge of the exiles in 'Nabucco', but in tonal vagueness and atmospheric suggestion (the open fifths in the introduction vividly recall the second scene of 'Wozzeck') the passage jumps ahead to Pizzetti.

Lady Macbeth, cousin to Abigail in 'Nabucco' and Odabella in 'Attila'—those two Amazonian heroines—is otherwise unique in Verdi. The part is one of the most penetrating he ever wrote, and it demands a singer with a total absorption in the rôle. In Dorothy Dow Glyndebourne found not only the right actress but the right kind of voice as well. The strong vibrato in Miss Dow's voice might make other parts difficult; but for Lady Macbeth and the 'hard, harsh, gloomy voice' that Verdi required, it is ideal. Furthermore, the exceedingly difficult skips and staccato semiquavers that resemble ferocious cackles were almost uncannily accurate. She delivered the sleep-walking scene with great insight, singing the final D-flat arpeggio in a true *fil di voce*. The producer was probably responsible for her walking up and down the staircase leading to the room where Duncan was murdered, thus diminishing the effect of the heart-rending music.

Certain other devices in the production call for praise. After the murder of Duncan Ebert turns the full cast, Macbeth and Lady Macbeth in the centre, to the audience, and throws on a sudden shaft of light at the triple-fortissimo start of the chorus. The escape of Fleance in a red cloak after the assassination of Banquo was breathtaking. So was the second appearance of the murdered general at the banquet, slouched, pale and grim, in Macbeth's seat. Here Neher had designed, effectively, though incongruously, a great, gloomy hall, lit overhead with chandeliers painted in the soft golds of Vermeer. However, the German style

of production has its drawbacks in an Italian opera, most especially the contrived expressions of horror on the faces of the chorus—a device that I noticed, with somewhat greater alarm, in 'Idomeneo'.

Gui succeeded in fusing the intensity of his interpretation into chorus and orchestra. The playing on the first night (2 July) was somewhat rough—notably the brass in the martial fugue that leads up to the final scene. These faults were comparatively slight against the achievements of most of the players. The chorus sang excellently in the *tutti*s, though the witches assumed too flat and nasal a tone to be consistently audible. As Macbeth, Marko Rothmüller was not well cast. The part calls for a good deal of declamation, which Rothmüller would do better were he to stick closer to the pitch; and it also calls for some lyrical singing, which was marred by heavy, dry tone. As an actor he did convey some of the gloom and anguish of the rôle: the final aria, 'Pietà, rispetto, amore', was by far the best moment of his portrayal. Frederick Dalberg made Banquo an imposing figure, though his singing was stiff and lacking in style. James Johnston had plenty of style for Macduff's one big scene, but his voice is beginning to show the wear caused by over-use. John Kentish was a good Malcolm; Patricia Bartlett and Dennis Wicks did well as the lady-in-waiting and the doctor.

'Idomeneo', with a few cast changes, was the same production as last year. Seeing it for the first time at Glyndebourne I was impressed by the spectacle, yet a little amazed by certain incongruities in the production: the fantastic baroque settings of Oliver Messel and the sometimes exaggerated production of Ebert. The edition of Hans Gal, made especially for the revival last year, was used: this makes Idamante (originally written for the castrato Dal Prato) a tenor, Arbace a bass, omits his two arias, and adds a cello to the harpsichord continuo in some of the recitatives, thus moving discreetly nearer to the cello-bass-harpsichord continuo of Mozart's day.

The whole production is got up splendidly; the attractiveness of Messel's décor cannot be over-emphasized—

who would not feel drawn to this Arcadia à la Rubens, with its sumptuous hangings, glittering pastel-blue waterfalls and Grecian temples with reclining, pensive cupids atop them? The costumes of the Trojan princess Ilia were as continually a delight to the eye as Sena Jurinac's singing was to the ear; yet was this stately figure, who resembled Queen Tomyris just a little, what Mozart had in mind? Ebert handled the two great dramatic scenes of the opera—the storm, with its double-chorus, which precedes the arrival of Idomeneo, and Neptune's intervening at the sacrifice in the last act—with great effect, though the grimaces in the chorus were again a little too obvious. One could have dispensed, also, with the languishing serving-maids in Ilia's opening *scena*; and the ballet, which was uncomfortably cramped by steps which ran close to the front of the small stage.

If Jurinac singing 'Zeffiretti lusinghieri' was as close to perfection as anything at Glyndebourne, the rest of the production remained, musically, on a competent level. Léopold Simoneau, as Idamante, displayed an attractive and robust tenor voice—also, unfortunately, a tendency to distort the composer's note-values. Richard Lewis seemed never quite to come to grips with the difficult part of Idomeneo, which Mozart wrote for the ageing tenor Raaff: it takes a more intimate grasp of the Italian text than this singer imparted to make the rôle come to life. In the part of Electra Maria Kinasiewicz was not altogether comfortable. Her three arias are the centre-pieces of each act, and demand a phenomenal vocal and histrionic range. Miss Kinasiewicz hovered uneasily between the fury of the first and third acts and the subdued expression of passion in the second; that she did not succeed in suggesting one or the other was not so much her fault as the rôle's, for it practically defies casting from any present pool of singers. John Pritchard conducted sensitively, moulding the choruses with a firm hand, but occasionally tending to push forward at the expense of a singer negotiating a difficult passage.

RICHARD REPASS.

Opera at Covent Garden

MORE than a year has passed since Karl Rankl resigned from the musical directorship of the Covent Garden Opera Company, but no successor has yet been appointed—a matter of concern to those who see in the lack of strong direction the chief source of the company's artistic imperfections. Warwick Braithwaite, Peter Gellhorn, and Reginald Goodall continue to be listed as staff conductors, but in the recent London season (14 April to 28 June) the principal performances have again been undertaken by such guests as Sir John Barbirolli, Erich Kleiber, Clemens Krauss, and Franco Capuana. Meanwhile Dr. Rankl, recently appointed conductor of the Scottish National Orchestra, told the press in June: 'I wanted to make Covent Garden a truly national opera company. That, I understood, was the purpose when I took over. Where foreign singers are necessary, they should be made to sing in English. It is absurd to have a crowd of people singing the same opera in several different languages.' Many who have always held these views will wonder why it has taken Dr. Rankl so long to dissociate himself from a policy for which he has been considered in part responsible.

No new productions have been presented during the season, but on 7 June a certain novelty was introduced by the first of four performances of 'Il Trovatore' in Italian. Polyglot performances apart, the English language has hitherto been dropped only for Wagner's operas. In the present instance the change was presum-

ably made in order to let audiences hear Lucia Kelston and Ebe Stignani, both from La Scala, Milan. Stignani's Azucena was certainly one of the finest performances heard in London in recent years—powerful, controlled, and rich in tone; truly tragic in demeanour, and reproducing the dramatic intensity of the part mainly by musical means and not by the frantic gestures to which we have unfortunately become accustomed. Kelston's Leonora was accomplished, but less remarkable, and the importation of a new Italian tenor, Primo Zambruno, was in no way a success. There was an excellent performance, however, from Jess Walters, the company's 'resident' American baritone; he has long shown great artistry in a variety of rôles ranging from Wozzeck to Papageno, but his singing of 'Il balen' won him new distinction. As to language, certainly opera in Italian is preferable to opera in Italian-mixed-with-English; the danger is that Covent Garden, by bringing over yet more continental singers, may evade its duty of encouraging and improving our own.

That it has so far failed in this duty was strikingly demonstrated when 'Fidelio' was given under Krauss on 25 April. The opera has been in the repertoire for more than three years, and by now two or three native tenors should have been trained in the not unduly difficult part of Florestan. Instead it was apparently necessary to engage Julius Patzak, who undertook the spoken dialogue in English but sang in German. He

was, understandably, not at his best. 'Tristan und Isolde' (12 May) introduced a new guest soprano, Helena Braun, who survived the inevitable comparisons with Flagstad to win praise from *The Times* for 'a positive interpretation of great distinction'. The conductor was Kleiber, who on 19 May gave his services in a performance of Beethoven's Choral Symphony, in aid of the newly inaugurated benevolent fund for the opera chorus and orchestra.

Capuana conducted not only 'Il Trovatore' but (in English) 'Rigoletto', 'La Bohème', and 'Madame Butterfly'. The last-named received a deplorable performance on 5 June: the pace was lethargic, the singers were sometimes drowned by the orchestra, and Victoria Sladen in the name-part sang with pinched tone and without the persuasive power which she has manifested in this rôle at Sadler's Wells. James Johnston was a barely satisfactory Pinkerton, but he was more drastically shown up when his unpolished performance as Rudolph in 'La Bohème' found itself on 20 June opposite the delicate Mimi of Elisabeth Schwarzkopf. For his own sake, as well as that of his admirers, Mr. Johnston should realize that he is undertaking too many engagements (between Covent Garden, Glyndebourne, and the Royal Festival Hall) to maintain his singing at its former artistic level.

On the side of stage direction, lighting has improved—though there was an absurd moment in 'Fidelio' when the singers declared that it was a lovely day and the stage was almost enveloped in shadow. On Christopher West, the resident producer, must presumably be laid the responsibility for the continued disfigurements in the 'standard' productions. When

the gypsies in 'Il Trovatore' march away from their encampment they leave their huge cooking utensil behind—an expensive oversight. More serious was the shattering of stage illusion towards the end of the opera. In the penultimate scene Azucena is behind bars. In the last scene she is still in the cell, but the bars are left to our imagination so that we can see her. It will hardly be believed that the producer then allows Manrico to step through the imaginary bars. At what other London theatre could such a thing happen?

The company paid a visit to the 'Masterpieces of the Twentieth Century' festival in Paris, presenting 'Billy Budd' at the Théâtre des Champs-Élysées on 26 and 27 May. French press comment on both libretto and music was decidedly unfavourable. It is not known whether this reaction had any dampening effect on Mr. Sol Hurok, the American impresario, who a few weeks previously had announced that his plans were under way to take the company to New York. (He was responsible for the immensely successful American tour by the Sadler's Wells Ballet.) He expressed particular interest in the works of Britten, 'Peter Grimes' as well as 'Billy Budd'. 'I think that boy's work would go down really big in America', he is reported to have said.

Meanwhile, on the last night of the Covent Garden opera season, it was announced that next season's productions would include Gluck's 'Orfeo' (by the combined opera and ballet companies), Verdi's 'Un Ballo in Maschera', Strauss's 'Elektra', Bellini's 'Norma' (in Italian), and the opera which Britten is writing for the Coronation.

A. J.

The Aldeburgh Festival

THE most important of the first performances at this year's Aldeburgh Festival was undoubtedly the English Opera Group's production of 'Love in a Village', an eighteenth-century ballad opera in a new musical version prepared by Arthur Oldham. The production was excellent, Bickerstaffe's book turned up as fresh and as uproariously funny as ever, and Osbert Lancaster's ingenious sets made the most of the minute stage space available at the Jubilee Hall. All the cast distinguished themselves, especially Nancy Evans as a tender Lucinda, Peter Pears as a marvellously bucolic Hawthorne, Gladys Parr as a suitably disapproving Mrs. Woodcock, and Norman Lumsden as a capering, capital Justice Woodcock. The orchestra played with spirit under Norman Del Mar, and it seems almost carping to complain that the music was the only disappointment. But so, by and large, it was. Oldham has realized 'Love in a Village' after the fashion of Britten's 'Beggars' Opera', and he sticks so closely to his model that the new opera is often no more than a pale reflection of its eminent predecessor. Frequently, for example, an eighteenth-century melodic, or rhythmic, idea common to both works will receive identical treatment in the Oldham, and for large stretches his score 'sounds' too much like Britten's to be acceptable as a cunning contemporary conception of Arne's or Carey's or Handel's original airs. Here though, in fairness to Oldham, it must be remembered that the English Opera Group's resident chamber orchestra imposes a more or less set instrumental style on whoever writes for it—a fault inherent in the Group's constitution, but one, I think, which will have to be overcome if this 'sameness' of texture is to be avoided.

Now and again we caught a glimpse of Oldham's own creative talent—notably in Lucinda's touching and sensitively sentimental songs—but for the greater part the dependence of 'Love in a Village' on 'The Beggars' Opera' was too striking to be ignored. Dependence, unhappily, doesn't necessarily entail equivalence of technical accomplishment, and not one of Oldham's accompaniments, however skilfully contrived, seems to

develop naturally from its associated tune with that genius-like quality of inevitability which characterizes the accompaniments in 'The Beggars' Opera'. In one respect, to be sure, Britten was more fortunate than Oldham; the tunes he had to deal with were intrinsically better. Quite a few in 'Love in a Village' weren't worth resurrecting in any guise, contemporary or otherwise.

Britten himself has always been an active participant in the festival proceedings, but this year he was busier than ever as a pianist. In addition to his appearance as conductor-soloist in Mozart's E flat Concerto (K. 271), he collaborated with the Amadeus Quartet in a chamber concert which included Mozart's G minor piano quartet (K. 478) and Schumann's piano quintet. Britten's love of Mozart is now too well known to occasion any surprise, but the Schumann was something of a new departure—next year it appears we are to have Tchaikovsky's piano trio! Britten responded to Schumann's bounding romanticism with astonishing zest, and, for me at least, the performance of the quintet was the most remarkable event of the festival. Never before have I heard the high originality of the second movement's F minor *agitato* episode revealed with such precise passion, or the finale's first subject played with such magical *marcato* phrasing. Heretofore no great admirer of the Quintet, I left the Jubilee Hall a convert, and—sure sign of the first-rate performance—I felt (along with many other members of the audience) that I had listened to a new piece written yesterday. The Amadeus Quartet, let me hasten to add, were no less than Britten's equals in this inspired and inspiring enterprise.

Britten, needless to say, is not Aldeburgh's only virtuoso. There is also Peter Pears who, besides his part in 'Love in a Village' and many recitals, gave a flawless performance as the Evangelist in Schütz's St. Matthew Passion, sung in the Parish Church by the Renaissance Singers (directed by Michael Howard). Schütz's singular masterpiece tells the story of the Passion almost exclusively by means of the solo voice, entirely—one might write, relentlessly—unaccompanied.

Even the chorus is used sparingly and intervenes, in realistic manner, only for interjections by the crowd, or to sum up moments of extreme emotion. The severe limitations of the medium, and above all the severity of its sound, are obvious. Yet Schütz's seventy-minute work is both dramatic and poignant; indeed the Agony of the Cross is accentuated by the outward simplicity of its setting. Which is not to say that the structures of the recitatives are half as simple as they may sound. There are few modern composers who could not learn something from Schütz's economy, his compressed restraint, and his subtle use of the tensions of various

intervals to relax or intensify the mood according to the demands of the text. While the Renaissance Singers' soloists were hardly more than adequate, though always well-intentioned expressively, Pears did wonders with his rôle. No nuance of phrasing or intonation escaped him and the mounting impetus which he initiated as the Crucifixion approached was proof of the limitless possibilities of the isolated human voice. Listening to Schütz's and Pears' Evangelist was rather like a lesson in the elemental (not elementary) principles of both composing and interpretation.

D. M.

Books of Psalmody: An Inquiry

IT is only when one begins to collect and consult the books of psalmody published in Britain from 1677 onwards that one realizes what a number of such books there were. But it is by no means easy to discover where they are! I am anxious to enlarge a list I have already made of such books, with tunes, as I have been able to consult, and the following covers the earlier part of the period 1677 (when John Playford issued his 'Whole Book of Psalms') to c. 1780. The references to libraries, etc., are obviously not intended to be exhaustive—they merely give the location of the copies I have been able to consult.

- 1681 *The Ascents of the Soul* . . . [Lord Coleraine] (B.M. and in my possession).
- 1682 *The Book of Psalms in Metre* . . . William Barton (in my possession).
- 1684 *The Psalter or Psalms of David* . . . By Richard Goodridge (Bodleian—two issues).
- 1686 *A New and Easie Method* . . . Printed for William Rogers (B.M. and in my possession).
- 1687 *A Book of Psalmes Tunes* . . . By A[braham] B[arber] . . . York. (In my possession: defective at the end. A third and fourth edition are mentioned in the article on 'St. Anne's Tune' in Grove, but these I have been unable to trace.)
- 1715 *The Seventh Edition* (in my possession). Barber was Parish Clerk at Wakefield for fifty years, and died in 1730.
- 1688 *The Whole Book of Psalms* . . . with Singing Notes of Time and Tune Set to every Syllable . . . Printed by R. Everingham (B.M. and in my possession).
- 1694 *A Collection of some Verses out of the Psalmes of David* . . . Collected by Mr. Daniel Warner . . . Revised by Mr. Henry Purcell (Bodleian).
- 1697 *A Short Discourse* . . . By Thomas Bray (B.M. and S.P.C.K.—the tunes are in an Appendix on 'A Method of Family Religion').
- 1697 *Select Psalms and Hymns For the Use of the Parish Church and Tabernacle of St. James's Westminster* (Bodleian).
- 1699 *The Third Edition* (in my possession).
- 1709 Printed by W. Pearson . . . Sold by . . . Mr. Warren Clark of St. James's (in my possession).
- ? *B. Cole Sculp* . . . B. Creake at the Rose in Jermyn Street (in my possession).
- ? Printed by W. Pearson . . . and sold by G. Harris next door to the Bagnio in St. James's Street, and B. Creake at the Bible in Jermein Street (Chichester Cathedral Library).
- 1698 *A New Version* . . . By N. Tate and N. Brady. The Second Edition corrected. (In my possession. The first edition had no tunes, but these were printed with a separate title-page: 'The Tunes of the Psalms. London, Printed by J. Heptinstall for Henry Playford in the Temple-Change in Fleet-street, 1698', and bound up at the end of the second edition.)
- 1698 *The Psalms of David* . . . By Luke Milbourne (B.M. and in my possession).

- 1698 *The Psalms of David* . . . John Patrick. (In my possession—this is the earliest edition I have yet found with tunes, but I suspect some copies of the 1694 edition may have them.)
- 1700 *The Psalm-Singer's Necessary Companion* (in my possession).
- 1700 *The Second Edition* (B.M.—the preface is dated 'Standish, the 25th Day of March, 1699').
- 1701 *The Divine Companion* . . . for Henry Playford (B.M. and in my possession).
- 1709, 1715 *The Third Edition* (B.M. and in my possession).
- 1701 *Devotions In the Ancient Way of Offices* . . . George Hicks, D.D., The Second Edition (B.M.).
- 1706 *The Third Edition* (B.M. and in my possession).
- 1702 *The Metre Psalm-Tunes* . . . By Thomas Wanless (B.M.).
- 1708 *A Supplement to the New Version of the Psalms* . . . (B.M. and in my possession).
- 1708 *Lyra Davidica* . . . (B.M.).
- 1708 *The Psalm-Singers Compleat Companion* . . . By Elias Hall (in my possession).
- 1710 *A Set of New Psalm Tunes* . . . By John Bishop (in my possession).
- 1722 *The Second Edition* (B.M.).
- 1730 *The Third Edition* (in my possession).
- 1711 *The Devout Singer's Guide* . . . Printed for S. Shenton] . . . (B.M.).
- 1719 *The Fourth Edition* (Chichester Cathedral Library and in my possession).
- 1713 *The Most Useful Tunes of the Psalms* . . . Edmund Ireland. The Second Edition . . . (Chapter Library, York—Browne and Stratton refer to the first edition dated 1699, but this I have been unable to trace).
- 1713? *Melodies Proper to be Sung* [Phil. Hart] (B.M.).
- 1714 *Psalmody Epitomiz'd* . . . Ely Stansfeld (in my possession).
- 1715 *A Collection of Choice Psalm-Tunes* . . . By John and James Green. The Third Edition . . . (Bodleian).
- 1718 *A Book of Psalmody* . . . John Chetham (B.M.—I have seen the third, fourth, fifth, eighth and eleventh editions, but cannot find the second).
- 1718 *The Psalm-Singer's Necessary Companion* . . . By Robert Bennet . . . (B.M.).
- 1719 *A Collection of Tunes, suited To the various Metres in Mr. Watts's Imitation of the Psalms of David* (B.M. and in my possession—this was made by W. Laurence).
- 1720 *Hymns and Spiritual Songs* . . . Simon Browne . . . (B.M. and in my possession).
- 1741 *Second Edition* (B.M.).
- 1720 *A Further Guide to Parish Clerks* . . . by Daniel Warner . . . (B.M.).
- 1720? *The Sky Lark* . . . by Mr. Sheeles (B.M.).
- 1721? *A Choice Collection* . . . Taught by William Anchors . . . (B.M.).

- 1722 The Psalms of David, Imitated . . . (In my possession—this is 12mo fourth edition of Watts's book, with four leaves of tunes engraved by Francis Hoffman.)
- 1722 Psalmodia Germanica . . . (B.M.).
- 1765 ditto Printed and Sold by J. Haberkorn.
- ? ditto Printed for A. Hummel at his music shop facing Nassau street in King Street St. Anns Soho. I. Haberkorn Grafton street, Soho.
- (The two latter copies in my possession have an Appendix 'Printed and Sold by J.

Haberkorn, in Grafton Street, Soho. MDCCLXV.)

- 1723? An Introduction to Psalmody . . . By Iohn Church . . . (B.M. and in my possession).

I think the above will be enough to start with, and if any reader can supplement the list with references to other books with tunes and the libraries where they may be seen I shall be most grateful. I feel sure there were extensive collections before John and James Green issued their third edition in 1715, as that book contains a large number of tunes not yet traced to earlier sources.

MAURICE FROST.

MISCELLANEOUS

The Professional Classes Aid Council

The Annual Report for 1951-52 is available. The Council exists for the relief of distress among the professional classes and others considered suitable. Immediate financial help is given when necessary, but the main object is to help to set those who have come to grief through temporary difficulties on their feet once again. Assistance is given to young people for their training and education, and the ill and convalescent receive help. Funds are urgently needed and would be gratefully received by the Hon. Treasurer, at the Council's offices, 20 Campden Hill Square, W.8. The Secretary (at the same address) will willingly supply particulars to those interested.

Averil Coleridge-Taylor, who left England for Johannesburg on 2 May by the first Comet jet plane, was due to return at the end of June. However, her tour has been so successful that it has been extended to the end of the year. She has made broadcasts with the S.A.B.C. Symphony Orchestra, conducted varied programmes of works by Tchaikovsky, Elgar, Coleridge-Taylor, her own piano concerto and a first performance of Bliss's Theme and Cadenza for violin and orchestra. Miss Coleridge-Taylor has also conducted first performances of Holbrooke's 'Tamlane' Suite and Benjamin's American Square-Dance Suite. She conducted the Durban Municipal Orchestra on 27 July and will conduct the Cape Town Symphony Orchestra on 18 September. She is at present engaged on a series of fourteen broadcasts on the story of her father's life.

A Music Teachers' Week-end School was held at Burton Manor, Cheshire, on 20-22 June. The Course was conducted by Mr. Max Pirani.

The New Era Concert Society

Two series of concerts will be given during the forthcoming season. The Society offers subscription tickets at reduced prices to groups of members. There is a limited number of these tickets and early application is advisable. The first allocation of tickets will be made during the week beginning 7 September. Particulars may be had from the Secretary, New Era Concert Society, Ltd., 7 Queen Anne's Gate, S.W.1.

Ernest Read Orchestral Concerts for Children

These Saturday morning concerts will be held in the Royal Festival Hall. The series will open on 18 October with Solomon as soloist with the Philharmonia Orchestra in Beethoven's B flat piano concerto. The programme on 8 November includes Haydn's Trumpet Concerto in E flat to be played by George Eskdale with the London Symphony Orchestra. The Christmas concert will take place on 6 December, when Janet Craxton will be the oboist. Programmes and particulars of all concerts may be had from the Secretary, 151 King Henry's Road, N.W.3. Orders for tickets should be sent to the Box Office, Royal Festival Hall, S.E.1.

Mr. Peter Racine Fricker has been appointed Director of Music at Morley College from September this year.

The International Music Association held the second dinner-debate of the season on 30 June. The chair was taken by the President, Sir Adrian Boult, and the speakers were Dr. Boyd Neel, Mr. Frank Howes, Mr. Scott Goddard and Mr. Owen Mase.

Mr. Charles Cleall has been appointed Chorus Master of the Glasgow Choral Union.

Mediterranean Scholarship, 1952

The Associated Board has elected Helen Fiorini of Malta. The value of the scholarship is £200 a year for three years. Miss Fiorini is expected to begin her studies at the Royal College of Music within a year.

Geoffrey Shaw Memorial Fund

The young musicians who have been granted awards for 1952 are Margaret Brown (singer, aged 17), Odette Ray (pianist, aged 13), Frederick Applewhite (violinist, aged 16) and Sheila Lilian Hall (pianist and singer, aged 19).

A Music Festival is to be held in Menton on 1-12 August. An English programme will be given on 5 August by the Orchestre de Chambre de Hambourg conducted by Benjamin Britten with Peter Pears as soloist. The Vegh Quartet will give two concerts and Segovia will give a recital. Particulars of other concerts may be had from the French Government Tourist Office, 179 Piccadilly.

'Festival for a Welsh Orchestra'

From 9 to 19 May the counties of Monmouth, Caermarthen and Glamorgan held a 'Festival for a Welsh Orchestra.' Concerts were given at nine centres, with the L.P.O. as main performing body under Sir Adrian Boult and Norman Del Mar. Nineteen local government authorities contributed to the venture to the extent of the product of a third-of-a-penny rate. The avowed intention of this municipal effort was to test the public reaction towards a scheme for establishing a permanent orchestra in the Principality. In addition to the chief concerts, there were concerts for children at four centres directed by Dr. Leslie Russell. Choirs assisted at Llanelly, Gwaun-cae-gurwen and Abergavenny. The Welsh Festival of Britain Choir (chorus-master Morgan Nicholas) gave its first public performance of Mozart's Requiem at Chepstow Parish Church. An extension of the festival was held in June with the co-operation of Barry and Rhondda. At Rhondda the L.P.O. took part in a series of mainly light-music programmes on 21 to 28 June.

Mr. Jasper Rooper has been appointed Staff Lecturer in Music to the Delegacy of Extra-Mural Studies, Oxford University.

JOSEPH HAYDN

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Divertimento No. 1 for Flute, 2 French Horns, 2 Violins, Viola, Cello and Bass G major. Score 7/6. Parts 1/8 each

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Reductions in price from 1 August 1952

- PURCELL, HENRY.—Welcome to all the pleasures. An Ode for St. Cecilia's Day, for S.A.T.B. and strings. Vocal score. 1s. 6d.
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 WADELY, F. W.—The Holy Birth. Libretto. 1s.

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(Continued from p. 343.)

ORCHESTRAL PLAYERS wanted for the Royal Artillery Orchestra, Woolwich. Duties entirely musical. Audition essential. Apply in writing to Director of Music, Royal Artillery, Woolwich, S.E.18.

TIMPANIST free for concert or opera work. Experienced in classics and moderns. Reliable, own timps (2), side drum, etc. **ROY WATLING, L.R.A.M., L.G.S.M.,** etc., 152 Inderwick Road, N.8 (MOU 9969).

CONDUCTOR WANTED for choir and orchestra, end September to end March, Welwyn Garden City Music Society. For details write Secretary, 3 Meadow Green, Welwyn Garden City.

CONDUCTOR, B.B.C. experience, offers services to established orchestral/operatic/choral society. London, Home Counties. Box 130, *Musical Times*.

UNIVERSITY COLLEGE OF SOUTH WALES AND MONMOUTHSHIRE

APPLICATIONS are invited for the Post of **TEACHER OF VIOLIN and FIRST VIOLINIST** of the College Chamber Music Players (Pianoforte Quintet). Commencing salary up to £650 p.a. according to qualifications, age and experience; thereafter by annual increments of £50 to a maximum of £850 p.a.; family allowances will also be paid.

This post was previously advertised at a commencing salary of £450 p.a. Candidates who then applied need not submit fresh applications.

Further particulars may be obtained from the Registrar, University College, Cathays Park, Cardiff, to whom applications, together with names and addresses of two referees should be sent as soon as possible.

(Signed) E. R. EVANS, Registrar.

July 1952.

ROYAL MASONIC SCHOOL, The Avenue, Bushey, Herts. Required September, Assistant Music Master and Organist, to assist with the School Music generally, including preparatory training of Chapel Choir and Choral Society. A resident House Tutorship is associated with the appointment. Salary: New Burnham Scale, with free residence. Apply, with copies of testimonials and names of referees to the Headmaster.

EXPERIENCED TEACHER OF PIANOFORTE required immediately for London school. Write for details, enclosing S.A.E., to Box 118, *Musical Times*.

SECRETARY-ORGANIST requires administrative post coupled with choir training, conducting, teaching, youth or adults. Box 122, *Musical Times*.

YOUNG LADY (23), B.A., Mus.B.(Cantab.), L.R.A.M., with teaching experience, seeks interesting post for September or January. Interested in musicology. Box 120, *Musical Times*.

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YOUNG LADY, 3 years' experience music library combined secretarial duties, seeks similar post. Able to work on own initiative. Box 121, *Musical Times*.

ACTIVE PARTNER. Required, Lady or Gentleman interested in Administrative and/or Professional position in successful Music School contemplating expansion. Excellent prospects. Write, stating particular interest, experience and qualifications to Principal. Box 124, *Musical Times*.

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Scholarships, £90

Music may be offered as one of the subjects in the Scholarship Examination which is held in May and October. There will be a written paper and a practical test (vocal or instrumental). Further details from The Bursar.

ARDINGLY COLLEGE, SUSSEX

Two Musical Scholarships, Choral or Instrumental (especially strings), value up to £60, and an Exhibition, are offered annually in May to boys under 13½ in the preceding March. Particulars from the Headmaster.

CRANLEIGH SCHOOL, SURREY. Instrumental and Choral Scholarships £50-£100 are offered annually in March and June. Particulars from Bursar.

SOPRANO AND ALTO (or Contralto) required, St. George's, Hanover Square. Apply, Organist, St. George's Church Vestry, Hanover Square, W.1.

TWO CONTRALTOS REQUIRED. St. Giles Church, Holborn, W.C.2. Sunday services 11 and 6.30. Thursday rehearsal 7. Expenses reimbursed. Organist, 20 Bramford Court, N.14.

SECOND CONTRALTO AND FIRST SOPRANO WANTED for West-End Church. Good sight-readers essential. Salary £60 plus. Box 128, *Musical Times*.

NEW COLLEGE, OXFORD

THERE is a vacancy in the Choir for an Alto Lay Clerk. The salary offered is £150-£180 per annum according to experience. There is a contributory pensions scheme—5 per cent payable by the Lay Clerk, 10 per cent by the College. There are some additional fees.

The present duties are relatively light. 6 *Evensongs* (at 6.15) are sung each week during term (an average of 9 weeks in each of the three University terms) together with a few additional Sunday *Evensongs* at the end of each term. 2 *full practices* each week of term. 2 *special music recitals* in Chapel each term. The duties give ample scope for other work in the City.

Applications, with three testimonials, should be sent to "The Precentor, New College, Oxford", marked "Lay Clerk", by 4th September 1952.

TENOR AND BASS REQUIRED. St. John's Church, Altrincham, Cheshire. Friday rehearsal. Expenses reimbursed. Apply, Organist.

BASS required, Highgate Presbyterian Church. Friday practice and Sunday morning service only, £25 p.a. Apply, Wallace Madge, 75 Lyndhurst Gardens, N.3. FIN. 6891.

BASS AND TENOR WANTED. St. Edmund The King, Lombard Street, E.C.3. Sunday mornings only (Service and Practice). £20 per annum. Apply, J. H. Gibbs, 40 St. James's Place, S.W.1.

BASS (or ALTO) CHORISTER available week-day services, weddings, etc.; excellent teacher. Wm. A. Harris, 17 Claverley Grove, Finchley, N.3 (FIN. 0782).

BASS or Bass-Baritone required St. Giles Church, Holborn, W.C.2. Sunday 11 and 6.30, Thursday rehearsal 7: £30 per annum. Organist, 20 Bramford Court, High Street, N.14.

THE DORIAN SINGERS (Conductor, Matyas Seiber) have a limited number of vacancies. High standard of musicianship essential. Weekly rehearsal Wednesday evening. Apply Box 113, *Musical Times*.

ARNOLD FOSTER Choir and Orchestra, rehearsing Westminster, have vacancies for experienced amateur singers and string players. Apply, 26 Haslemere Avenue, Hendon, N.W.4. HEN 6659.

THE LYDIAN SINGERS have vacancies for 2 Sopranos, 1 Contralto. Good sight-reading and musicianship essential. Rehearsals, Tuesdays 7.30 in Purley (near Croydon). Apply to Conductor, Alethia Jones, 78 Downs Road, Coulsdon, Surrey.

THE SOUTH LONDON BACH SOCIETY (Conductor, Paul Steinitz) will in future be known as **THE LONDON BACH SOCIETY**. Vacancies for good sight-readers from time to time. Rehearsals Mondays 7.30 in Kennington. Apply to Conductor, 244 Mytchett Road, Mytchett, near Aldershot, Hants (Farnborough Hants 1530).

WESLEY'S CHAPEL CHOIR sings some of the finest music to be heard in London. Young singers only. Particulars from 47 City Road, E.C.1.

ORGANIST AND CHOIRMASTER required for Limsfield Parish Church. Sung Eucharist, Mattins and Evensong. Male and Mixed Choirs. Compton Electrone recently installed. An Assistant Teacher is also required for the C. of E. Primary School. Apply, Rev. P. R. Wansey, Rectory, Limsfield.

ORGANIST AND CHOIRMASTER required for St. Margaret's Presbyterian Church, Ballards Lane, Finchley. Adult mixed choir. Full particulars from Mr. James Taylor, 6 Victoria Avenue, Finchley, N.3.

ORGANIST AND CHOIRMASTER wanted at St. Matthew's, Ealing Common. Apply, by letter only, to the Vicar, 7 North Common Road, W.5.

MIDDLETON PARISH CHURCH, nr. Manchester. The post of Organist and Choirmaster is about to become vacant. Applications for the vacancy are invited and should be sent with full particulars of qualifications, to The Rector, The Rectory, Middleton, Lancashire.

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